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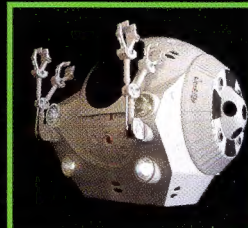
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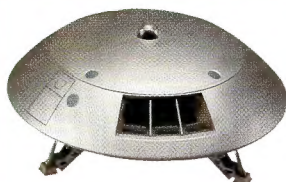
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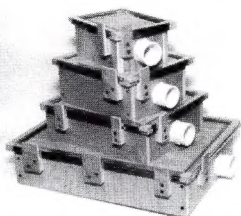
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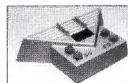
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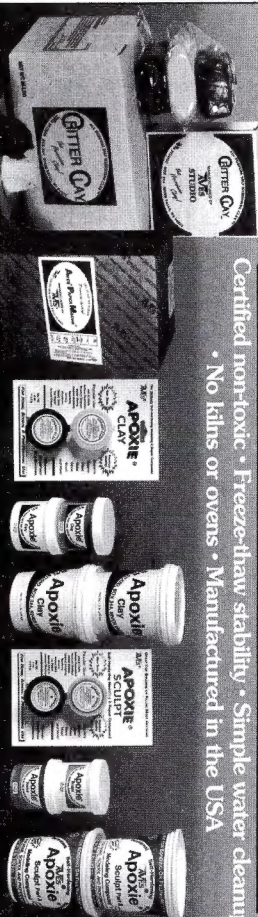
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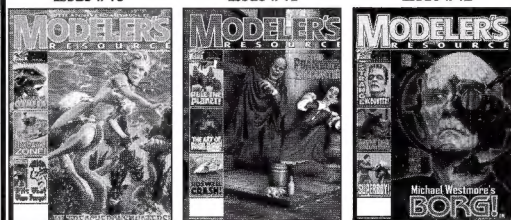
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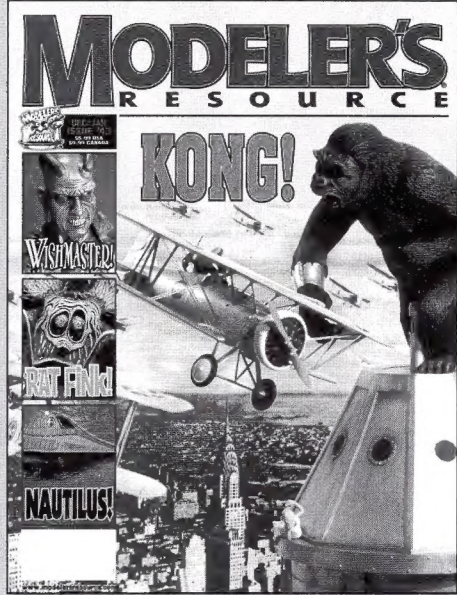
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"For the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



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Kong!

Hilber heads up to the Empire State Building chasing after our favorite giant ape in the first of a two-part article beginning on page 36.

Kits pictured built/painted by: Bill Craft (*Wishmaster*), Mark McGovern (*Rat Fink*), Jim Key (*Nautilus*).

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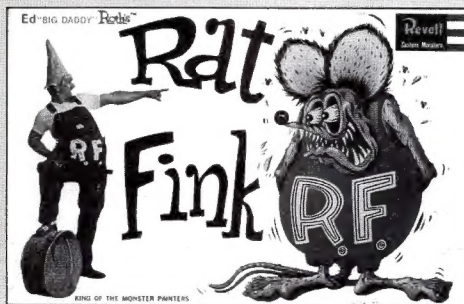
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The 2001 IPMS Nats

Want to hear about the Nats from earlier this year?
Here it goes with Mark McGovern...



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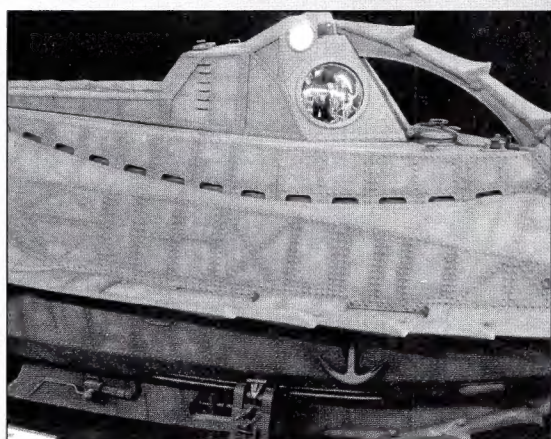
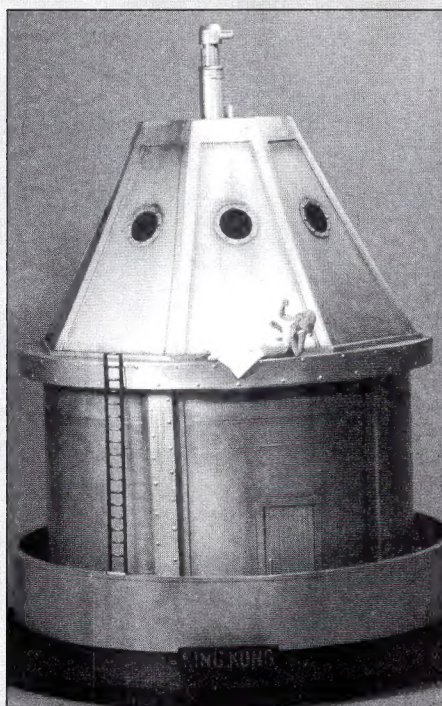
Ed Roth Tribute!

Jim Bertges shines the light on Custom Car Designer, Ed Roth.

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Going Ape!

Hilber's after an ape of gigantic proportions this time out!



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A 66" Nautilus!

Jim Key is back with more reality modeling on a large scale!



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Kits That Time Forgot

Here's an out-of-the-box kit that Mark modifies. Check it out!

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T

he above 3-digit number represents to most of us the number to call when the situation is dire; a situation that requires the timely response of an emergency team of trained professionals able to deal with what we cannot

at the time.

That number also represents the date (9/11/01) when the most despicable act of cowardice was ever visited upon innocent people in this country. It is now two days after this event as I write this and September 11, 2001 will forever stand out in the minds of Americans and the world as the day that changed our outlook forever, took away our innocence and attacked our sense of well-being.

Unlike the horrific attack on Pearl Harbor decades ago, which was an attack on our *military* base in Hawaii against our *military* personnel, the planes hijacked and used as flying bombs and intentionally directed into the sides of the World Trade Towers on September 11, 2001 used *civilians* as their targets and ultimate victims. The lives of people irrespective of race, religion, creed or culture were unhesitatingly and intentionally taken from them on that day. Mercifully, some died quickly, from their injuries, while others died painfully over time.

These unspeakable acts of unrepentant murder have reminded me that all things can be swiftly and sometimes cruelly taken from us: family, friends, coworkers, jobs and ultimately, life itself. A grim reminder that what we all too often take for granted should, instead, be highly prized and nurtured.

I would like to think that I will live to be a wizened old man who looks back on a life that was rich because of the Goodness of the God I worship and the people I knew and connected with, especially my family and loved ones. I would like to think that life will only get better as I age and that nothing will ever go tragically wrong for anyone I love, or that the horrible and sometimes large-scale tragedies that occur will never visit me or my loved ones or this land of ours again.

So, without becoming too philosophical, what exactly does all this mean to me and possibly to you as people first and modelers second? Well, foremost, it has caused me to focus on the value of life and how quickly it can be taken away.

I have also realized that much of what I have thoroughly enjoyed about this hobby has, over time, become all too business-like. Part of that can't be helped because modeling is also a business enterprise for me. However, I have increasingly lost sight of why I enjoy this hobby and I am now endeavoring to regain what I lost because of time constraints and neglect.

Due to the tragedy of the recent terrorist attacks, I have begun to look at my life and my hobbies the way they're suppose to be viewed: with a sense of appreciation, awe, joy and anticipation of accomplishments, realizing that all I have is extremely precious. Irrespective of how bad things can get in life or how tragic the events might become at times, we have the things that help normalize us and keep us grounded. My family is my major asset and



focal point of my life, my wife especially. Friends are also there to help complete me as a human being. The hobbies that I have, including modeling, allow my creativity to flow to further enrich my life. Sometimes, getting back to the basics helps us become richer and far more complete.

How about you? Are you appreciating life and all that it offers? Are you enjoying your hobbies? Or, have you allowed yourself to be robbed of the initial enjoyment you first had when you got into modeling? You can get it back. It's not difficult. The first step is in understanding that life has an end for each of us one day. That realization alone may help us to begin living life more fully, more completely, with less stress and less pressure on ourselves. It can also go a long way in rooting out those things that we worry over and argue about, but which, ultimately, have no real eternal significance whatsoever.

I urge and even challenge you to take stock of your life and focus on how much you have to be truly thankful for now. Hug your loved ones and tell them how much you love them. Begin to enjoy their presence in your life today. Don't wait for tomorrow. It may not arrive. Do it now.

Then, another thing you, as modelers, can do is to go to your garage or storage area, pick out a model that you've been eyeing for months, open the box and build it just for the sheer fun of it! Build it only for yourself and don't worry about what anyone might think about it. Build it for your satisfaction and yours alone. These first steps in learning to fully appreciate what we have taken for granted may go a long way in bringing order out of chaos and a positive direction out of the tragedy of September 11, 2001. It's certainly not a bad place to start.

We hope and pray that we will share a mutual appreciation and respect for each other during the coming days, holiday season and years ahead, with the hope for a wonderfully successful and safe New Year that will be upon us in just a few short months.

Enjoy this issue and we'll see you promptly, the first week of January 2002.

Fred

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If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

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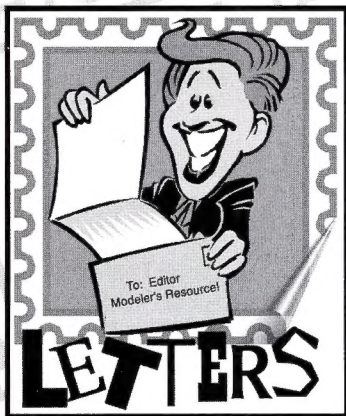
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"Making Some Comments"

Dear Fred,

I am writing to make some comments about your magazine and the model industry.

1) Your magazine is great. It's the only one I read, maybe because your magazine does not have an attitude and has a wealth of information which is needed.

2) I've been figure modeling since the garage kits began and more so now. Sure, companies have gone the way of the dodo bird, but creativity should never wain. Unfortunately, too many people are obsessed with nude female figure models. Granted, most of them are good sculptures, but I want a real woman, not a piece of plastic.

3) I, at least, know I am not alone when it comes to hand painting models entirely by hand, like Joe Nejberger.

Robert E. Torres

- You'll be happy to know that Jim Bertges paints most of his kits by brush as well! Thanks for writing, Robert.

"No Gripes"

Fred,

No gripes, no "that one was fine, but....", no problems.

Just wanted to say thank you for another fine issue of the best modeling mag on the market.

Please pass along a hearty "Well Done!" to the whole crew and again, thanks.

Darwin Todd
Stillwater, Oklahoma

- Thanks Darwin. I'll join you in proclaiming that all who write for us do a phenomenal job.

"Just Starting Out with Resin"

I am just starting out in resin

models what paint do you use? I was going to use a regular water-based craft paint and then coat it with dull coat when finished. Is this proper? I could not find any books or articles on this.

Jim Dew (E-mail)

- You can essentially use whatever you're most comfortable using, enamels, acrylics - whatever!

Coating with a dull coat to protect the paint is a good idea. You can even start off with water-based craft paints, apply a dull coat and then come back and use oil-based enamels over that if you wish. The dull coat will seal and protect the water-based paints underneath it. This is especially true if you choose to use an oil-based stain first and then wish to apply water-based paints on top of it.

"Public Access TV"

Hello Fred,

First-off - I've enjoyed your magazine since I walked into an Antique Shop here in Enid, OK. I read Norm's article about the Public Access Model program.

This is a great way for us modelers to help promote the hobby - to get "young" and "old" alike involved in the hobby. I too, work at a Public Access (Cable TV) I've had a few model shows of a family owed hobby shop, up in Newton, Ks., which has had a good response from the local public.

Most cities have TV Access, Volunteer Producers doing shows - This is how I was hired to work there. (They pay me to have fun!!!) A lot of modelers could help promote this hobby, in this fashion, etc.

What Troy, Rob and Chris have done is great for our hobby! I've met other modelers this way. This keeps me from existing in a "vacuum," including making contact with Rob about sharing our programs over the cable lines to get exposure from other parts of the country.

In closing Fred, it is magazines like this, and hobbyists with web pages, that will help keep our interest of the hobby going.

Thank-you, Gerry-Lynn Fore

"Taken Back by the Quality"

Dear Modeler's Resource,

Please allow me to intro-

duce myself. I am an artist (and an art instructor) living in Chicago who recently purchased a copy of your magazine (the 40th anniversary issue) and was really taken by the quality of what I saw and read in it. And, in addition, I am interested in looking into producing my own unique model kit based on an action figure that I have recently sculpted and that I think people might be interested in purchasing.

Now first, let me apologize for not knowing more about your activities. Please do not be offended if I ask questions that seem obvious to you such as: Is it possible for an artist (such as myself) to make a small figure and then have a company (such as the ones that advertise in your publication), make the molds and duplicate this figure (whole or in parts) to sell to interested buyers who will assemble and paint? In other words, if I supply a set of parts (cast in resin?), is there a way to have an established outfit (such as the clone factory for example), cast these parts and ship them as orders are forthcoming?

Once again, I am very sorry I do not know the independent model-making field better, but I would be very happy to know that a reliable company could handle the production (reproduction) and distribution of my work if the need arises. (Of course, I would expect this business to sell the parts at a profit to themselves.)

Anyway, I enjoy your publication and thank you in advance for any information you can provide.

Sincerely, Gregory Sholette

- Gregory, thanks for writing and asking your questions. The short answer is "yes, there are companies who might be interested in purchasing your sculpture outright, or the rights to reproduce it and sell it to the public in the form of a kit that the buyer would build and paint for themselves.

Your best bet is to do one of two things: 1) contact individual companies to find out if they're interested, or 2) take your original sculpture to a few model-related shows and talk to the folks from these companies that you meet there. Even though there has been a general slowdown in the industry, chances

are still good that someone might be interested in what you have produced. If not, you always have the option of learning to mold and cast the piece yourself. This, of course, depends upon your own personal inclinations, time and ability, considering that molding and sculpting isn't necessarily something that you would become adept in overnight. Hope this helps, Gregory.

"Heavy Heart for Randy"

Dear Fred,

It is with a heavy heart that I sit down to write this letter, having just read in MR #42 about the passing of Randy Vandall.

Randy gave me some of my earliest advice when I decided to take my hobby and "go pro" with it. He advised me on price structure, charging for materials and to get one half of the fee up front in cash. I never strayed from this advice and it has stood up for five years so far.

If I have any message for my fellow modeling enthusiasts, it is this: get up from your workbench or out from your computer. These things are cool, but there are other things more important. Tell your family and friends that they are important in your life, that they matter to you and influence your life in positive ways. Validate their existence. Don't leave anything go unsaid. I've experienced this kind of regret in my life and I don't wish to experience it again. I wish I could have talked to Randy before this happened. Maybe I could have (made) a difference. He left a wife and children behind.

...I hope that Randy is at peace in the home of the Great Spirit (Randy was part Native American). Randy, save me a stool at the bar. We'll hoist one when I make the great Journey, old friend.

Sincerely, Dale "Bandi"

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- All of us who knew Randy personally are better for it and we share your heartfelt sorrow over his passing.

Letters, continued page 66...

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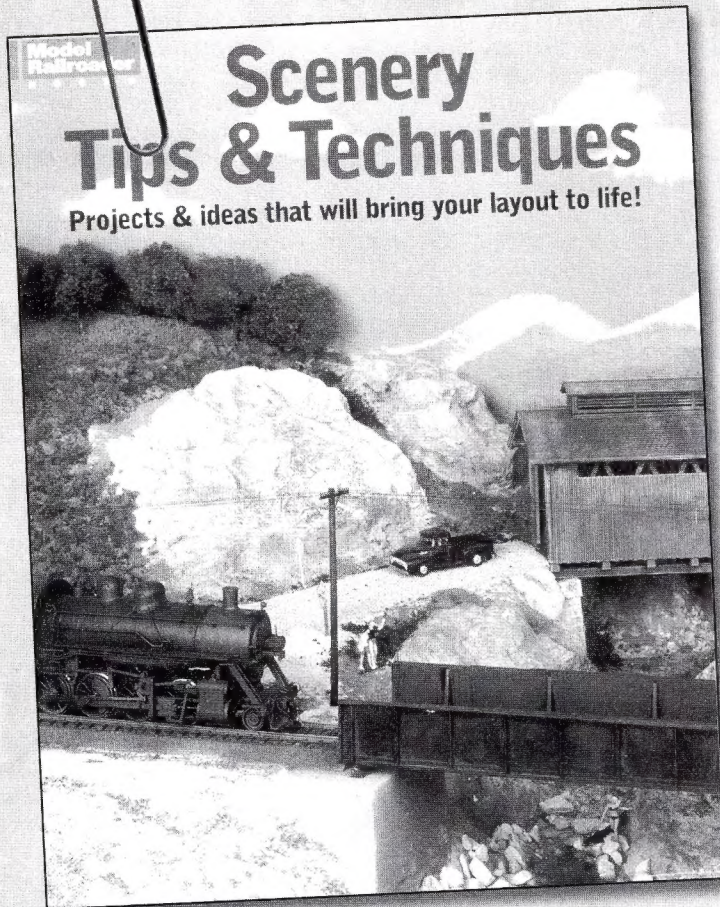
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Here's another book from the folks at Kalmbach, which may go a long way in helping you with your diorama efforts.

This particular book is a compilation of previously released material that appeared in *Model Railroader* which, of course, means that the material is essentially for the model railroad enthusiast. However, don't let that stop you, because the many techniques that are covered in this 116-page volume easily crossover into the world of fantasy, sci-fi, vehicular and figure modeling!

The book is divided into eight chapters, each comprising a specific project presented by a different author. The first, **Rocks and Forms** begins with helping us to lay the foundation for which everything goes on afterwards. The next project deals with **Rocks**, all kinds of rocks. You'll learn to make "...good-looking rocks (that) will bend, but not break." The author goes into creating rocks made of sponge rubber, adding rocks to your layout or diorama, coloring the rocks and then adding ground cover, twigs and trees. Another section of this chapter includes casting a long rock wall.

The next project deals with creating **Ground Textures** to add to the scenic look of your project. This includes creating a LeWot Bog, which is a very detailed process in and of itself, but highly rewarding when completed. Another very important aspect of diorama work is found in the need to replicate a snowy scene. The author here talks about the process used to create snowfall, snowscapes and snow-grooming.

Another author delves into the arena of helping you create tall prairie grass and how to properly color it for just the right realistic look. I think though, one of my favorite sections of the book is where author Dean Foster deals with creating a fall scene. Spending much of my formative and teen years back east in upstate New York, I came to fully appreciate the idyllic settings that were created when nature just let herself go when fall approached. It was majestic to say the least. It wasn't just the color of the trees either, but the smell that was in the air. Fall in the east is nothing short of spectacular. Indian Summer - a short period of time of about two weeks - was the time in the fall just before the winter months were unleashed on all of us and was the

and were used at the water's edge, as well as in the water itself after it had set enough to hold them upright.

In some preliminary experiments I had tried sections of carpet, but the fibers were too tall and too coarse to give the proper texture. Carpet may be usable in scales larger than HO, and my experiments were not entirely in vain, as I did use a few small scraps of carpet in LeWot Bog.

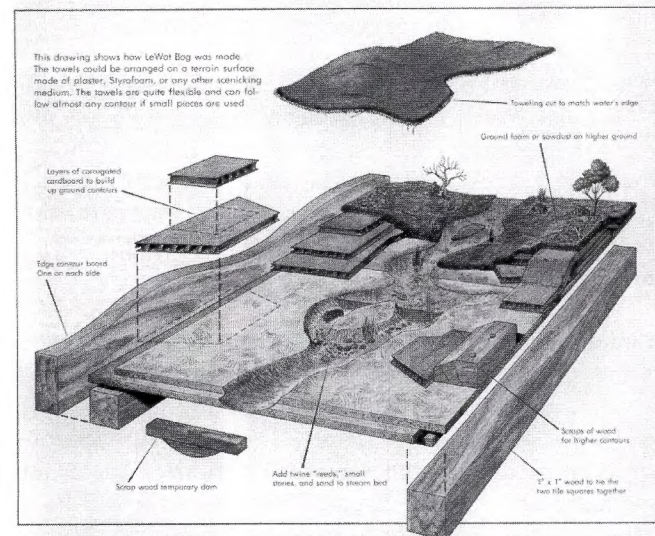
Felt-tip markers came into play again when I colored some of the other foliage materials. Brown and dark-green markers were stroked over 8- to 10-inch lengths of green yarn, jute twine, and common white string in random patterns to create a variety of tones in these "weeds." Short (1/2") lengths were then snipped off and the ends were fluffed up

with a dull knife before these weeds were planted into holes drilled into the soft tile. A variety of growth helps make the bog look jumbled and natural.

Since the toweling has a "grain" that scruffy look so common to bogs can be imparted by simply rubbing against the grain. Keeping all the grain going in the downstream direction can simulate the bog just after a spring flood or heavy rain, when fast-moving water has bent all the grasses in one direction. This is a difficult phenomenon to model, however, and the bog is more often seen in the calmer state, which I chose to capture.

As the ground begins to rise up out of the flat valley, foliage and trees can be modeled using more familiar materials such as ground foam and dyed sawdust. Many times the foliage bordering swamps

changes abruptly as the ground rises from the flat creek area and the soggy soil ends and drier soil begins. An abundance of heavy growth is found at this border due to the good footing for roots supplemented by the constant supply of water to support substantial growth. LeWot (that's "towel" spelled backwards) Bog is a lot easier to make than a swamp made using the one-read-at-a-time method. It may lack the super detail of the latter but I was able to complete my bog in less than three full evenings, exclusive of resin-drying time. Today a bog; tomorrow, who knows? Wheat or grass fields might be made, using tan or yellow towels as a starting point, and I am sure other possibilities will come to mind as you enjoy the case of the "LeWot" technique.



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You can model realistic-looking prairie grass like this using the author's soft-shell scenery methods for fake fur that are described in this article. In

this scene on Bronsky's HO scale Skokie River Valley module, two North Shore express motors are hauling freight to Skokie Valley customers.

Modeling tall prairie grass

Using fake fur for soft-shell scenery makes flat terrain come alive

BY ERIC BRONSKY
PHOTOS BY THE AUTHOR

WHEN we think of model railroad scenery, a mental image of rugged terrain usually forms. Lofly mountains and spectacular gorges, not flat boards, are what make layouts appear interesting and seem larger. We learned this space-expanding philosophy from expert modelers since before John Allen's time, and even today scenic artists like Malcolm Purlew are inspiring folks to build tunnels and trestles galore.

Those of us who faithfully model certain railroads of Illinois, Kansas, and other plains states, however, are faced with the challenge of creating interesting scenery on a fairly level surface. In parts of the Midwest the pancake-flat topography is broken only by river valleys, an occasional knoll, or man-made structures. Vast prairies and farm fields,

dotted with just a few trees and shrubs, often stretch on for miles.

Such was the case with the now-abandoned Chicago North Shore & Milwaukee RR's Skokie Valley Route, whose arrow-straight right-of-way shot through 18 miles of northern Illinois flatlands. Being an ardent North Shore fan, and having already modeled a few structures which stood along this stretch, I decided to incorporate my HO scale structures into a fully scented portable module.

Overall, the module measures 18" x 48" and is designed to interface with operating modules built by fellow modelers in my club, the Northwest Traction Group. Because I hope to eventually build a large, permanent North Shore system, I decided to use this small area as a testing ground for the scenery techniques which are the subject of this article.

There must be a dozen different ways to model the wild grasses which thrive here and there, principally in the plains states.

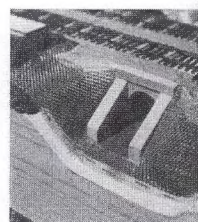


Fig. 1. The foundation for soft-shell scenery is galvanized screen wire. After the screen is cut and stapled in place, the fake fur is glued to it.

20

last fling before the cold set in. Unfortunately, for me, this particular section in the book is all too short!

Bushes and trees are up next and not surprisingly, there are some great ideas for creating realistic pine trees and shrubbery. This section wouldn't be complete if the authors didn't take time out to talk about creating deciduous trees. The process *looks* fairly easy and I'm convinced that, with practice, it undoubtedly is! I know folks within the historical miniature modeling arena that make absolutely gorgeous and very realistic-looking trees. It's an art, but like most things, it is an art that is achieved over time and with patience.

Water and how to model it comes up next and again, there are many quality photographs and dialogue that present for the modeler a number of approaches that can be taken to render water that looks real. There are actually examples of where the author replicated specific places on the earth! Modeling water with acrylic gloss medium is discussed and highlighted as is modeling water and roads with joint compound. Modeling "white water" is another focus of one of the authors.

From here, the book goes into **Scenic Detailing**, which includes making signs for your layout/diora-

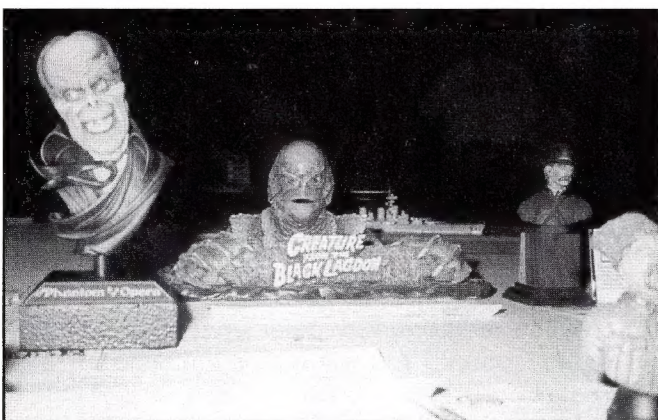
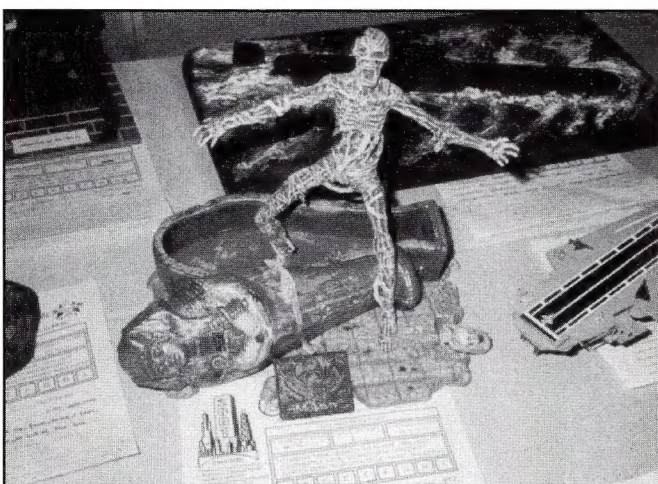
ma, copying a prototype scene from ground to sky, including painting a background, weathering, creating realistic-looking paths and walkways and using mirrors to add the illusion of depth to your diorama.

One of the last sections of the the book deals with replicating American deserts and the particular plant life native to these areas, including a number of cacti and plants.

The book has many quality color photographs interspersed throughout. You will notice immediately that the articles reprinted here in **Scenery Tips & Techniques** are old (just check out some of the fashions that people are wearing!), but what's interesting is that this alone proves how timeless these techniques are for the modeler!

Scenery Tips & Techniques is a book that is worth owning. The authors share many insights and techniques that will favorably add to your existing arsenal of knowledge. Take the time to check this book out. There's a lot to learn and a lot of modeling in this one book! Available from Kalmbach or your favorite local hobby shop.





The 2001 IPMS Nats

with Mark McGovern

The International Plastic Modelers Society/USA held its 2001 National Convention during July 4 - 7 at the Hyatt Regency Hotel in Rosemont, Illinois. This was the Society's biggest event of the year, in every respect. In addition to the model contest, there were seminars, tours, and of course, "the world's largest hobby shop," i.e., the vendors rooms.

The model contest attracted over 2200 entries this year, making it the second largest ever. The categories spanned the entire gamut of modeling subjects, from aircraft of all types and scales to "humor in modeling." Of interest to Modeler's Resource readers were the separate categories for Science Fiction and Fantasy in the Figures class, and the Sci-Fi subject categories in the Space Vehicles and Diorama classes.

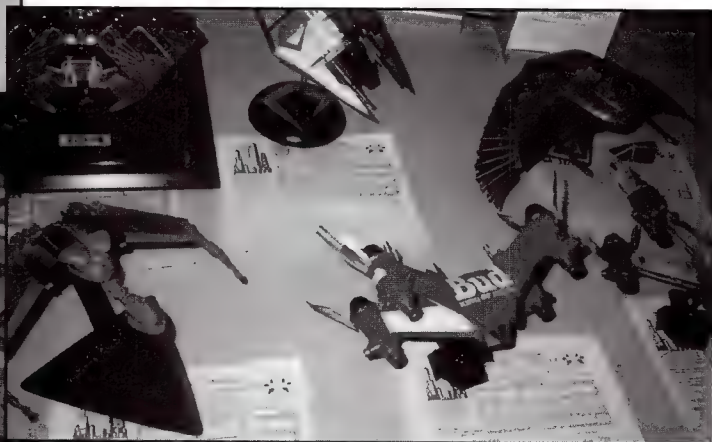
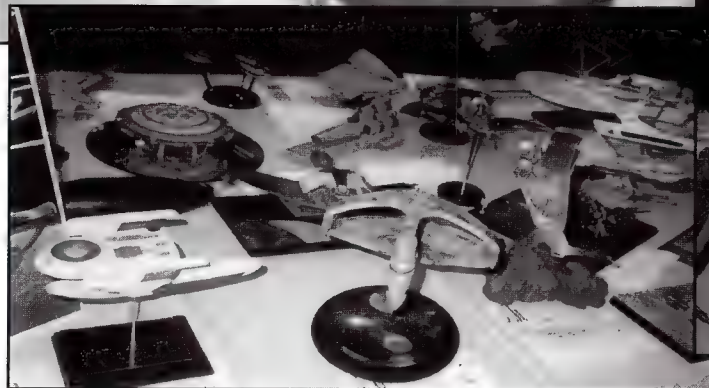
These areas were well represented at the 2001 Nats. The photos show a just a fraction of all the entries. The Polar Lights Phantom of the Opera and 1999 Mummy models appeared in the Junior Figures class. The rest of the work was done by adult modelers. A set of Aurora monster models took First Place in the Collections category - so much for the perception that the IPMS is only for "mainstream" modelers! Next year's Nationals will be held in Virginia Beach, VA!



Just a few of the figures and busts on display at the Nats!

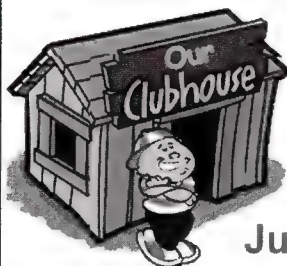


More contest entries from the IPMS Nats!



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FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft

GODZILLA VS. ANGURIUS

**REPOSITIONING
AND REPAINTING
PREPANTS!**



Japanese poster
for "GODZILLA
RAIDS AGAIN."

American
poster for the
same film, but
with a title
change.



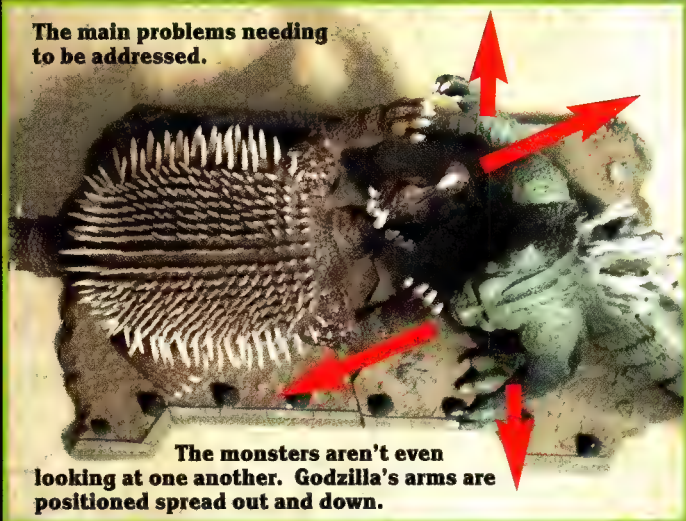
Following the enormous success of their film "Godzilla," Toho decided to do a follow-up. Shot in glorious black and white, like it's predecessor, "Godzilla Raids Again" pitted the radioactive creature against Angurius, the first of many adversaries to come.

Since the original Godzilla was reduced to nothingness by the oxygen destroyer in the first film, Toho decided that where there is one Godzilla, there must be another.

Out of
the box
prepainted
of the
monsters
Godzilla &
Angurius.

The film starts right off with the new Godzilla doing battle with another enormous creature called Angurius, on a far off island wasteland. The battle quickly switches to Japan where the two creatures duel to the death. Interesting to note, that this is the only film in the series where the monster battle is decided halfway through the film allowing the surviving creature to lay waste to the city before being disposed of.

The main problems needing to be addressed.



The monsters aren't even looking at one another. Godzilla's arms are positioned spread out and down.

The X-Plus company of Japan is really on target with a wide array of monsters in pre-paint form. Not only are giant Japanese monsters on the menu, but Ray Harryhausen creatures as well. They are also priced very well.

Naturally my attention was focused on the Japanese monsters. Among the pre-paints I zeroed in on are Godzilla and Angurius from "Godzilla Raids Again."

Both pre-paints are in the same scale and are designed to lock together on connecting bases.

Even though the pre-paints are nice, I thought something else was needed to truly make this a wonderful piece.

The problems I saw in the presentation were that even though the monster's were in a fighting position, they were not even looking at one another. Godzilla was way too erect and the positioning of the arms looked like he was trying to fly.

Angurius on the other hand, was in a really good fighting stance, but a small detail was needed to have him really getting into the swing of battle.

Perhaps the reasoning here is that the two monsters were sculpted by two different artists.

ANGURIUS



A hacksaw blade was used to cut the feet off.

I wanted Angurius to have a more erect stance and since this pre-paint needed the less amount of work of the two, I decided to start with him first.

Using a hacksaw blade, I cut both of the feet from the statue at the ankles. Using a dremel tool I drilled out and pinned the feet back on the figure but with one modification.

I arched the figure back on the pins which instantly gave the creature more height. At the same time this would make the combat scenario more effective, since Angurius would now be on a more even eye level with Godzilla.

I worked in Magic Sculp as a filler and texture matched the outer layer to the rest of the figure.



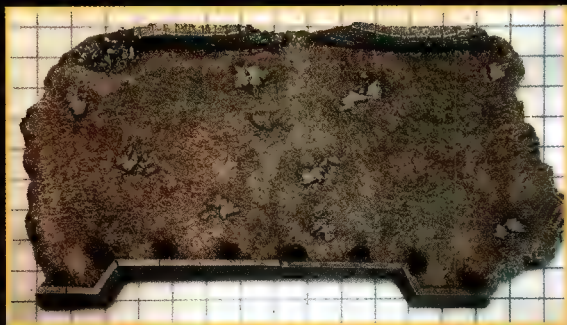
THE MONSTER'S PLAYGROUND

First things first. I glued the two base sections together and filled the main separation crack as well as the foot imprints with Magic Sculp®. Since the two monsters are going to be reconfigured on the base, I had no need for the foot imprints.

Next up was to match the colors of the existing base color over the hardened Magic Sculp. This was followed by an antiquing of black stain.

I wanted the base to be dark in contrast to the monsters, so I used simple drybrush colors of browns and tan followed by a dabbing of white here and there. To blend all my colors together, I airbrushed Transparent Shading Grey over the entire base, concentrating the color heavier around the edges of the rocks, rubble and walls.

The Playground is now ready for the twin Japanese sparring beasts.



GODZILLA



Godzilla presented more of a challenge for me to get him in the right fighting stance. I began by removing the feet, arms and lower jaw.

I wanted Zilla to be leaning more into the action so I arched him forward. The feet were reattached using superglue and Magic Sculp as filler.

The arms were reattached in a more forward defiant grappling position. Magic Sculp was used to sculpt new texture to the existing skin texture.

I could not figure out why Zilla's mouth was shut in a moment of conflict when most giant creatures are growling at one another in this type of situation. I reattached the lower jaw to expose more teeth. Magic Sculp was again used to fill in the break.

All that was left for me to do now was attach the tail and Zilla was now ready for a repaint.



The feet are reattached and filled with magic Sculp.

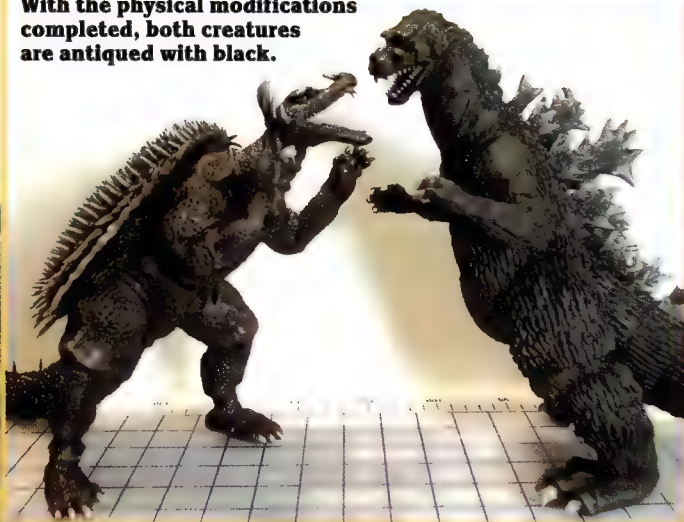


The repositioned lower jaw and arms are reattached.

With the only modification to Angurius, being his feet, to enhance his height, I was able to place him on the base and concentrate on Godzilla's modifications.



With the physical modifications completed, both creatures are antiqued with black.





The color scheme of both creatures were not bad for what they were. But if you have gone this far, then a rerendering of the colors is a must.

The first thing one must do is match the colors of the creatures and render in all areas where the new break lines are.

After that, I antiqued both creatures with black stain that filled in all the recesses very nicely.

Angurius was then drybrushed with a light beige and white to bring out more of the detail. The monster's claws were then repainted with a mix of white and yellow. The eyes were enhanced so that he would be looking up at Zilla. The mouth was also rerendered to bring out the teeth and flesh.

Godzilla was drybrushed with olive green and white to bring out extra detail. Like Angurius, Zilla's eyes were rerendered so he was looking down at his opponent. His mount and teeth were also enhanced by color, much the same as Angurius.

I used an airbrush on the tips of Godzilla's spines and rendered them with white.

A flat sealant was used on both creatures to seal up the colors. A brush-on application of hi-gloss was then applied to the eyes and mouths of both of our giant combatants.

All that there was left to do at this point was to drill out the feet and pin them to the base.



It just goes to show you that you don't have to spend a fortune for a Japanese monster kit.

Both of these guys retail for under a \$100.00 each and with a little tender lovin' care, you can enhance them to the point where they look really cool.





**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft



Both "Wishmaster" and its sequel, "Wishmaster 2" are on the same DVD disk and are presented in widescreen to boot.

WISHMASTER!

**Be Careful What You Wish For!
You May Just Get it!**

Here we have a kit that is really fun. This beastie is called a Djinn, an evil supernatural character that can make anyone's wish come true. Ah, but there is a price to pay. Actor Andrew Divoff has portrayed this devishish fiend in two films, "Wishmaster" and "Wishmaster 2." He definitely has one of the creepiest screen personas since Anthony Perkins.

Presented here is a wonderful kit based on the title character. The Wishmaster comes to us from the United Kingdom by Budgie Kits. The figure was sculpted by Sean Green. The base was sculpted by Ken Storer, with the calligraphy on the base provided by Andrew Divoff himself.

The kit comes in 6 parts with a real jewel stone for the creature to be holding in his hand. The casting was really clean with only about two significant airholes to deal with.

I like to get the base of any kit I build out of the way first. The overall base color was rendered in red with black antiquing stain providing the necessary shading and depth. The raised calligraphy was rendered in gold. The skull was rendered white with a touch of yellow drybrushing.



The parts laid out and ready to be built.





The figure was really an easy render for me. In the film the character is usually presented under red lights for effect. So rather than render the beastie in his natural skin tones, I opted for the more surreal look.

The first step was the application of black stain. Naturally, the mixture stayed in all the crevasses and was the foundation for the colors to follow.

I began by applying transparent yellow with an airbrush on all of the exposed flesh areas. This was followed by transparent Naphtol Red over the entire figure. I concentrated the color in the recesses. Transparent Shading Grey was then applied to the shadow zones where I had laid the concentration of red.

The toenails, claws and head tendrils were then rendered black. A slight bit of red drybrushing on these areas accentuated the black very nicely.

The head was the last area to be dealt with. I made the teeth a dirty yellow orange with red accents at the base of each tooth. The lips were rendered with black with a touch of red. The eyes were given a treatment of red for the base followed by black pupils. A red center dot followed by a small corner dot of white finished them off.



I used a semigloss sealer for the beastie and a hi-gloss brush-on for the eyes and lips.

Bravo for Budgie Kits and Mr. Martin Cage for giving us something new to play with. By the by, check out the movies!

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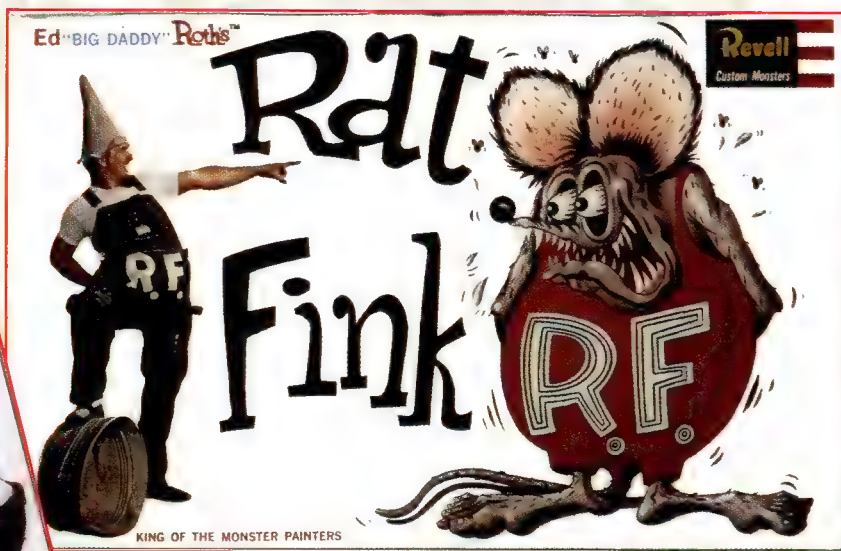
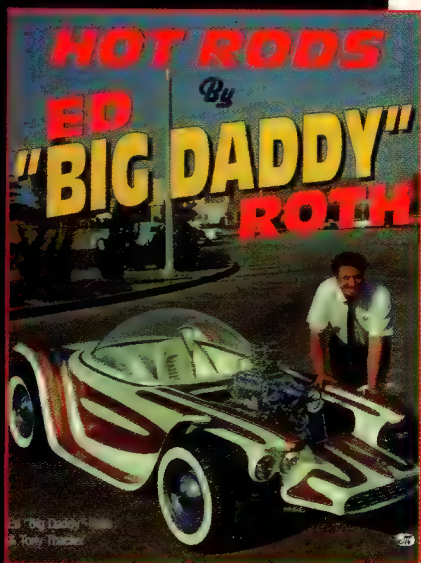
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A Brief Tribute to...

Ed "Big Daddy" Roth

The Man Who Made Us Love Rat Fink™

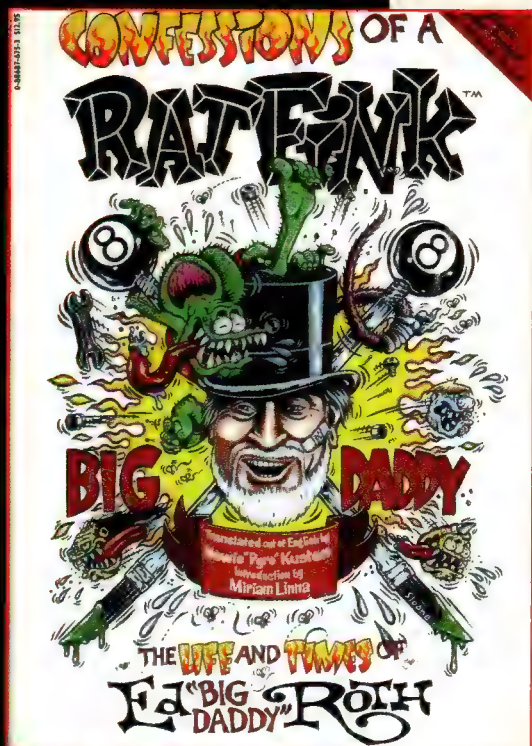


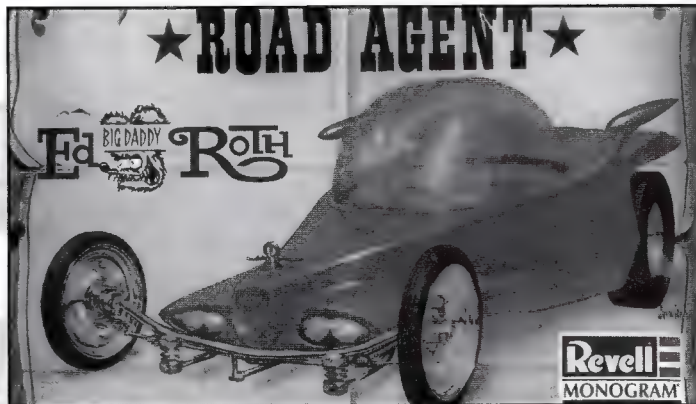
with Jim Bertges

Southern California, Junior High School, 1963...there were two things that were practically impossible to avoid: surf music and Ed Roth. At that time, the music of the Beach Boys and all their surfing buddies were making an indelible mark on our national consciousness and young guys everywhere, already heavily into cars and car modeling, were discovering Rat Fink, Mother's Worry, Drag Nut and all the other wild and wildly irreverent characters that sprang, full blown from the delightfully warped mind of Ed "Big Daddy" Roth. Guys would sketch Rat Fink on their blue denim, three-ring binders and doodle his other monstrous creations on blue lined paper instead of paying attention in English or Social Studies. After school they'd go home and work on plastic model kits of not only Roth's monsters, but of his fanciful and beautiful automotive creations as well.

It has been said that Ed Roth and Rat Fink were the beginnings of the counter culture movement of the turbulent sixties, and in many ways that's very true. Rat Fink was a creature that no mother would approve of, but kids loved him in all his grotesque glory. As far as "Big Daddy" himself, he was the original anti-establishment iconoclast: a combination beatnik, hot rod rebel and outlaw biker rolled into a big fun loving package. For generations of kids who loved hot cars and hairy monsters, Ed Roth embodied that ever-elusive quality...cool.

Ed Newton, who worked with Ed Roth in many artistic capacities by creating art for T-shirts and publications and designing some of the outrageous custom cars, shared some of his memories of Ed Roth. He remembered how Roth spread cultural phenomena across the nation, "He was not an intense workaholic, but he was always thinking of business. He fed on ideas; it was almost like that was his fuel. His gas tank was gathering ideas and inspiration from everything around him, converting these to something that would be commercially successful, but from an off-the-wall standpoint. For instance, if someone were wearing an item of clothing that was different, Roth would be the first one to notice it and say: 'I wonder if I could manufacture that.....' His wheels were always going and he would





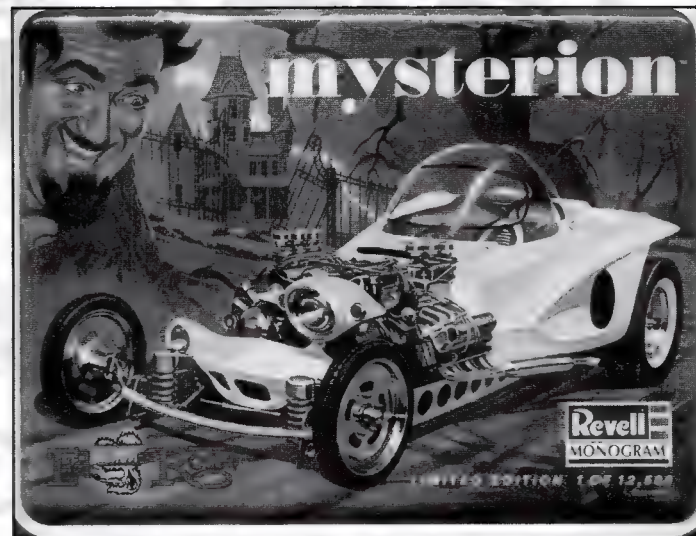
always try to think of a way to capitalize on the cutting edge ideas of the time. The concept of being able to see a commercial venue for items that were not commercially acceptable at the time was kind of his gift. There were a lot of neat things that Southern Californians would do and were involved in and would consider our own personal fads. For him to pick them up and turn them into a viable commercial product that could be sold was his way of sharing these new things with the rest of the world. People all over the country were able to buy things from Roth Studios that they couldn't get anywhere else, because nobody else in California was sharing those things or making them available. So, the private and localized fads were more or less given to the world through the commercial eyes of Big Daddy Roth; he was the poster boy for this kind of kookiness."

Ed Roth's love of all things automotive began when he was in high school in the late forties. Like most of his buddies, he picked up an older Ford and added modifications to make it run better, run faster and look great. This was the beginning of hot rodding in Southern California. As rods evolved into customs, Ed evolved into a custom car painter, specializing in pin stripes and flames. After a stint in the Air Force, he went into business with Bud "The Baron" Crozier supplying custom paint jobs for So Cal auto enthusiasts under the banner of "Crazy Painting." Ed's best known and most enduring creation also involved a bit of evolution, but in this case it was de-evolution.

Back in the 50s when Ed was lunching at a local burger joint with his pal, "Fast Eddie," their conversation turned from cars and engines to movies and, of all things, Mickey Mouse. That's when inspiration struck and as Ed described it in his book, *Confessions of a Rat Fink*, history was made. "...I took one of the napkins I had stuffed in my T-shirt and spread it on the table. I took my pencil and started drawing this rockin' n' rollin' Rat Fink character. ...that pencil flowed like a finely oiled tool. I told Eddie that if we hopped into the ol' time machine and danced back in history far enough, Mickey's ancestors would've looked something like 'This!'

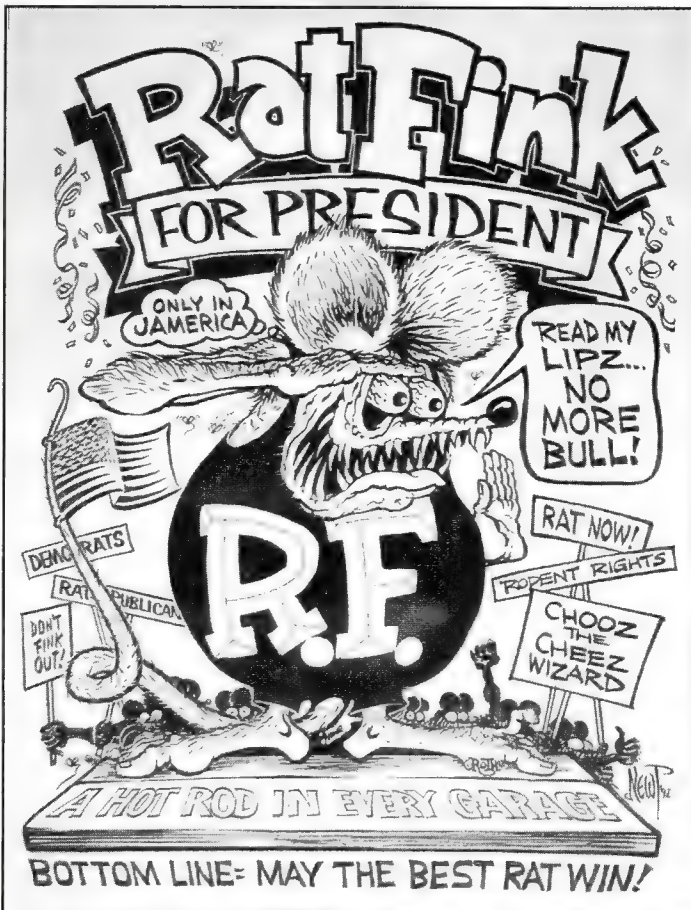
"Up to then I had not the foggiest idea of what I was gonna draw, so I quick put two eyeballs down first and then the jagged teeth. After that, the drawing of Rat Fink just oozed from the pencil. I put the initials 'RF' on the potbelly, er...chest...to symbolize his nutty name. Kinda like Superman."

After that bout of artistic inspiration, Ed took that napkin and put it in his pocket and forgot about it. The next day Fast Eddie appeared at Ed's shop and asked if he would put that drawing on a T-shirt and unlike lightning, inspiration struck again. "His freaky friends wanted it on their shirts too, so I scoped out the idea of getting some iron-ons or a silkscreen made. A silkscreen lets you make copies in seconds with each



Below: Original tribute art by Ed Newton





Above: More original tribute art by Ed Newton

stroke of the squeegee. So far, I'd been doing shirts with a small airbrush and it took about an hour to whip out a half decent one.

"I took that future museum piece of a napkin and enlarged it onto the fridge in my shop with one of those old overhead projectors that were always being hawked in old comic books and in my usual race car style, I outlined that rat in black to make him even more 'outstanding.'"

It was that artwork on that refrigerator door that Ed used to make his first Rat Fink T-shirts. That was the same art he used for Rat Fink until 1984. It was the beginning of the Roth monsters that invaded millions of lives and homes from the early sixties to this very day.

Ed Newton was able to add a bit of history to Roth's most famous creation and its true meaning. "The famous Rat Fink, well, 'RF' was an expression long before Ed picked it up and made it into a character that went along with it. It had been around for a considerable length of time; it might have even started back in World War II. I don't know the exact origin of 'RF,' but I know what it means and it didn't mean Rat Fink. When you were done wrong or when you were hurt by someone else, by hook or crook, you were Rat F**ked. That's what it was. There was no such thing as Rat Fink when Roth picked up the concept and put it on the front of the rat; it did not mean Rat Fink. He called it Rat Fink, because that's what he had to do to get away with it. But every kid who wore that shirt knew what it meant. They could wear it in front of their folks and they wouldn't know the difference. He tried to follow it up with a character called CS, which meant Chicken S**t. He called it Chicken Shift and it was a chicken on a unicycle throwing a shift, but it never went. He had two or three of these characters that he

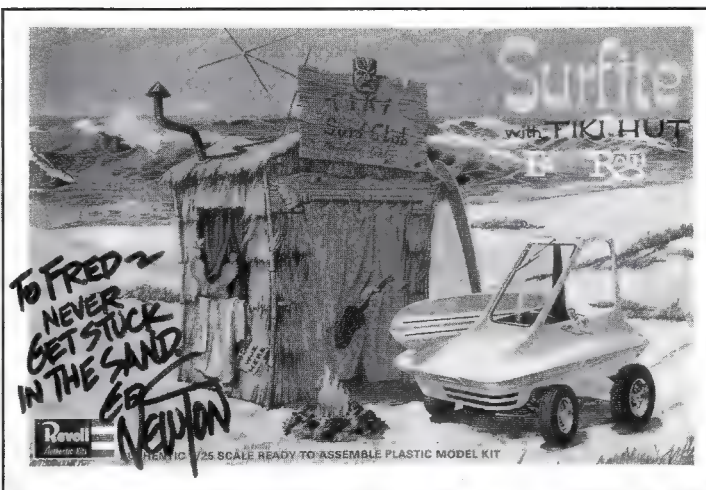
tried to create, but the only one that every really hung on was the hard core Rat Fink."

Of course, Ed Roth was far more than a maker of monsters and painter of cars and T-shirts. He was an automotive artist and, not to use the term lightly, a genius when it came to creating wildly beautiful, customized mechanical marvels. He was one of the first customizers to work with fiberglass. His creation of entire bodies from it soon surpassed the work of any of his contemporaries, turning heads and popping eyeballs at car shows all across the country. He not only broke ground in customizing cars on the outside, he latched onto mechanical and design ideas that might have proven too radical for mainstream auto makers and incorporated them into his cars.

According to Ed Newton, Roth's Beatnik Bandit was probably the ultimate form of his automotive expression: "The Beatnik Bandit was probably the definitive Roth car. A lot of people might say that the Outlaw was because it was the first fiberglass body, but it was really just a customized T Bucket. But the Beatnik Bandit with the bubble top and the totally organic flow of the lines, while still encompassing that hot rod feel with the clamshell fenders, was light years ahead of what anyone else was doing at the time. What made it good was that it had really nice proportions, it set right, it looked right, it had a lot of really nice features, yet it was still a hot rod. The deal was that the Bandit had this universal control, which wasn't Roth's idea; either Detroit or Europe had experimented with the universal control, but they never put out anything but the concept. But it didn't function; it was just for a show car. But what Roth did was to use that concept and to actually hook it up so it would work. It was a very noble idea, but in reality the mechanism wouldn't operate properly. However, you have to give him credit for trying to make a concept like that work without all the engineering parts that would be necessary. When you looked at it, it looked like it could work, but you couldn't steer the car properly. Yeah it worked, but you'd never want to drive it in traffic. It functioned, but it didn't work."

It was almost a part of Roth's nature to experiment and do things differently. As Ed Newton said, "One thing that was good about what Ed represented or what he did, was that first of all, he was enthusiastic about things. He was not afraid of work, that's for sure. He was always putting things together; he was the guy who would always try to find new and creative ways to accomplish something. No matter if it seemed like a good idea or not, or no matter who had said before that this is the way to do something, he wouldn't be adverse to finding a different way to do it; sometimes the things worked and sometimes they didn't. But he was always open to experiment. I guess that, in a nutshell, is the neat thing. He was always open-minded to experiment with all kinds of things, all kinds of materials and methods, styles and approaches and applications. Basically, he had this continually searching mind that would try to do things that seemed to be a little bit different than what most other people would do. There was always a new wrinkle to whatever he'd do because, if it wasn't a challenge, it probably wasn't worth putting a lot of effort into."

Although Ed's cars turned the world of "Kustom Kar Kulture" on its ear, the thing that really catapulted Ed, Rat Fink and his T-shirt monsters into the national consciousness was when Revell models turned his creations into plastic. As Ed told it in his book: "One day in '61 while I was shavin' a new pattern into my sideburns (a rare and special occasion on its own), I got a call from Revell Toys. They made me an



Above: Two kits from Revell that have the famous Roth stamp of approval on them!

offer I couldn't refuse. They would make my show cars and monsters into models. They wanted to make Rat Fink and some o' the other fine monstrous critters into plastic re-pops that kids could glue together. Rat Fink, Angel Fink, Fink Eliminator and Mr. Gasser were first in the series. Later they added Super Fink, Scuz Fink (sick), Brother Rat Fink (gross), Robinhood fink (choke) and a model of me (how sick can ya get?) standin' by my show car, Road Agent. Today, these babies are all worth a mint to collectors. Of course, Rat Fink was the frighteningly fabulous first one."

It was Revell that added the "Big Daddy" to Ed's name; they felt it added a certain mystique to his outlandish creations. They were right. It's true that there were other customizers at the time whose names were associated with model car kits. Many of them even had their names and photos on the box art of their kits, just like "Big Daddy" did. But none of the others had the style or the flair for the outrageous that Ed displayed. He appeared on box art in a sombrero, in a 1890s style bathing suit and top hat (complete with monocle) and in a variety of other outfits and poses. It all added up to the image of a big, fun loving guy who had a blast doing what he did. He also had Rat Fink and all those other monsters on his side...none of those other guys could touch him.

Ed Newton shared some of his vivid memories of Ed and his "Big Daddy" persona: "He was an entertainer in a way. When you'd see pictures of him in all these zany poses and expressions, I've never seen anyone who had the ability to be 'on' when the need would arise. Whenever there was a camera crew coming from a model company or a magazine, Ed would dress up in something appropriate...or dress down in something appropriate and they would set things up. When the photographer would start snapping pictures he knew exactly what to do, how to freeze the pose, how to make the expression, how to go through the whole session and give, what looked on camera like spontaneous things, but were all carefully orchestrated by himself. It's like the way a model knows how to move when she's wearing some special high-class dress. Well, he knew exactly what kind of goofy things to do and how to act for his zany character. That was my first exposure to someone who had a celebrity persona. We know how actors are required to assume the personality of whatever character they are playing. The method actors actually temporarily become the character so they can be in context with what they are trying to achieve, but Ed could turn this thing on and off like a faucet. He would just become the animated 'Big Daddy' character when they'd say

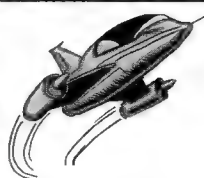
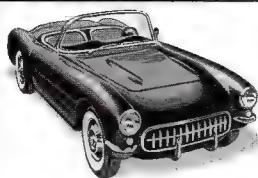
'OK, we're ready.'"

Even though the model car craze came and went, Ed Roth remained true to his image. He went on creating custom cars, attending car shows, selling his T-shirts and other merchandise. He even went on to design and build custom bikes and big, V-8 powered custom trikes. For a while he even lived the life of an outlaw biker. All the wild times pretty much ground to a halt in 1974 when Ed married and even though he took a "regular" job at Knotts Berry Farm (a Southern California amusement park) painting signs, he still kept his hand in selling Rat Fink merchandise via the mail. Eventually, Ed converted to the Mormon faith and moved his family to Utah. Not even that stopped him from being "Big Daddy" though. It just made him a more devout and respectful "Big Daddy."

In the two books dedicated to his life and works, Ed acknowledges his "Father in Heaven" and thanks Him for making his life and all his experiences possible. Ed was also eager to share the credit for his creations with those people who helped him make them a reality. Whether it was the engineering and design of his custom cars or the creation of the "Big Daddy" and Rat Fink comic books, Ed gave credit where it was due. People like Ed Newton, Dirty Doug, Alex Toth, Fritz Voight, Larry Watson, Tom Kelly, Von Dutch and many others were given proper credit for their contributions to Ed's creations and his life. Ed Newton had this to say about his time working with Roth: "The neat thing about all of Roth's stuff, the three dimensional things the vehicles, the two dimensional things the art and products that were embellished with art. Everything was always a little bit different and everything had a flavor that was not mainstream. You never had to worry about working with stuff that was mainstream when you worked with Roth. Maybe I was a little spoiled. I worked and made money, but there would have been a lot of people who would have liked to have done what I did, because, let's face it...it was really a lot of fun. Creating this nutty bizarre artwork and these crazy designs and letting my imagination fly, and getting paid for it, was really an appealing thing. What the Roth experience offered me were the wings for my imagination."

On April 4, 2001, Ed "Big Daddy" Roth passed away. As rumor has it, he was working on a new custom car at the time of his death and that's probably just the way he would have wanted it. He leaves all of us with a legacy of innovation, irreverence and outlandish fun. His presence will be missed, but his creations will live on and keep his memory alive.

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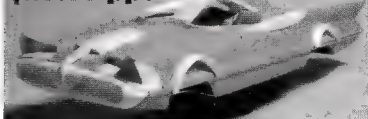
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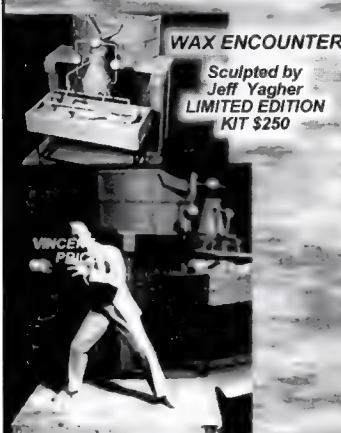
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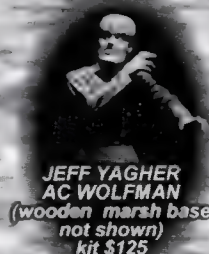


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not shown)
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JEFF YAGHER
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kit \$90



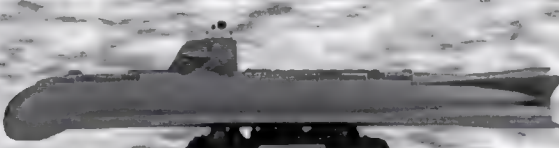
JEFF YAGHER
STRANGE ENCOUNTER
\$125



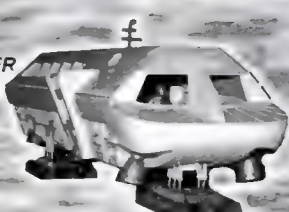
STARGATE P90 GUN
1/1 SCALE 504MM LONG
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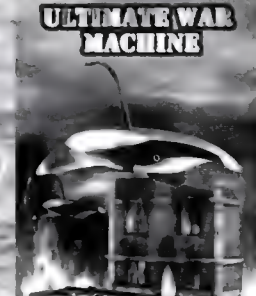
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THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft

Due to the over whelming selections of DVDs released in the last month, there are no scores covered this time around!



SON OF FRANKENSTEIN GHOST OF FRANKENSTEIN FRANKENSTEIN MEETS THE WOLFMAN HOUSE OF FRANKENSTEIN

Universal Studios Home Video

What can be said about these films that hasn't already been said a million times over? Not much! Toss out your video tapes and dive into these classics. Due to the lackluster sales of previous Universal classics such as "Dracula" and "Frankenstein," Universal decided to forgo any documentaries and voice-overs for these films. The steep price tag didn't go over big with buyers either. Oh well, at least they ganged up two features for the price of one, which is a much easier pill to swallow.

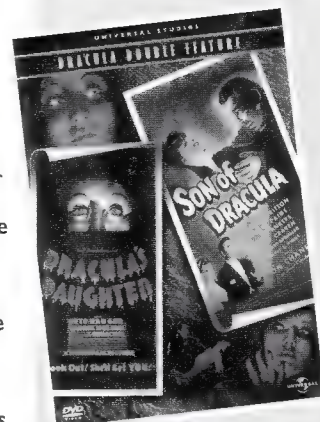
There are notes however on the stars and technicians, as well as brief notes on the films themselves.

I enjoyed freeze-framing the fight sequence between the Frankenstein monster and the Wolfman on the "Frankenstein Meets The Wolfman" disk.

My only complaint is what is up with the packaging for "Son of Frankenstein" and "Ghost of Frankenstein"? "Ghost" is presented before "Son"! Somebody goofed, but that seems to be the way things are done today. People who are hired to do these things don't have the slightest idea about the subject matter they are handling.

The only question that remains to be answered about these films is what's going to happen to "House Of Dracula," the last sequel in the classic series? We will have to wait and see what great decision Universal is going to make.

Kits based on the characters from these films can fill the home of any modeler and there seems to be no shortage of new ones being made or considered.



DRACULA'S DAUGHTER

SON OF DRACULA

Universal Studios Home Video

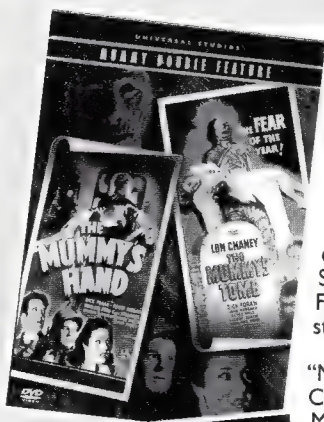
"Dracula's Daughter" has always been one of my favorite fright flicks from the golden age. Gloria Holden is outstanding in the title role as Countess Marya Zaleska, Dracula's daughter.

I am glad that kits are starting to finally surface on this character. "Dracula's Daughter" is finally being given its just deserts.

"Son of Dracula" is not exactly the gem of the old Universal monster movies, but it does have it's moments. I just could never get into Lon Chaney Jr. as ol' Drac. Rumors persist of a Chaney Jr. Dracula kit being considered by some of you guys out there. Where is it?

Like the rest of the Universal double feature disks, this one contains a few film notes and trailers from both films.

Nice gothic black and white imagery.



THE MUMMY'S HAND THE MUMMY'S TOMB THE MUMMY'S GHOST THE MUMMY'S CURSE

Universal Studios Home Video

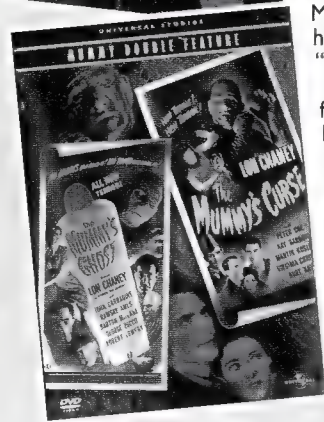
The old "Mummy" movies were always the most frightening to me when I was but a wee lad glued to the TV set on Saturday night watching Fright Night with my brother. The Frightnighter would always show a double feature of old monster movies, including these "Mummy" movies.

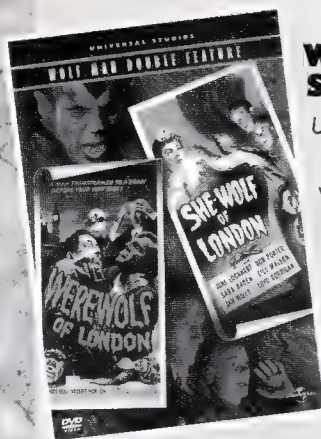
Finally presented to us from Universal is the entire "Mummy" collection with that icon of the bandages, Lon Chaney Jr. as Kharis in the latter three films. Tom Tyler was the Mummy in the "The Mummy's Hand." The Boris Karloff classic had already been released and is a totally different kind of "Mummy" movie than these.

Each film runs barely over an hour in length and as the films went along you could see how tiresome the stories became as well as the budget limitations. But as long as folks kept showing up for the new films, Universal churned them out as fast as they could.

As with the other classic Universal monsters of old, the Mummy has earned its place in the world of kit makers and model builders.

Remember! No matter how fast you run, as soon as you fall down or stumble, the Mummy is right behind you. How could he move so fast just shambling around?





WEREWOLF OF LONDON SHE-WOLF OF LONDON

Universal Studios Home Video

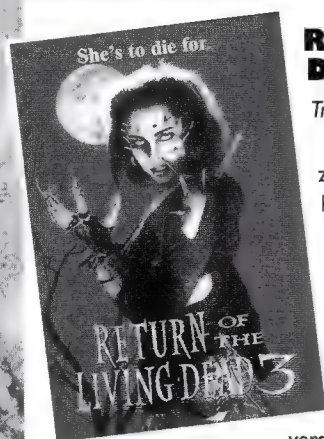
A few years before Lon Chaney Jr. would forever immortalize "The Wolfman," Universal made "Werewolf Of London" with Henry Hull. Moving about in a "Mr. Hyde" type of fashion, it is the front-runner for the adventures of Larry Talbot, the Wolfman to follow in the years that would come.

"She Wolf Of London," plays out as a thriller with no werewolf at all in the film. There is not much else I can say about his minor effort other than

the fact it came along with "Werewolf Of London."

A no thrills extra, other than the theatrical trailers await the viewer. Minor production notes and star bios.

Some really cool kits have been made on the "Werewolf Of London" character.



RETURN OF THE LIVING DEAD 3

Trimark Home Video

This is one of my favorite zombie films due in fact to the performance of the film's leading lady zombie, Mindy Clarke, and her awesome body make-up.

Presented in widescreen with a bunch of extras including a director's commentary, this is a gore fest film not to be missed. That is, if you like this sort of thing.

My biggest problem with this DVD is that it is not the unrated version which was released years ago

along-side this R rated version on VHS. What is the story here? If you have not seen the unrated version or any version of this film, then sit back and enjoy. A must for zombie chasing and munching fans. Not for the kiddies!

A few kits have been produced on this screen zombie queen, but I feel the ultimate kit has yet to be conceived.

ELVIRA, MISTRESS OF THE DARK

Anchor Bay Entertainment

Oh boy! Here we go with this busty vamp of TV land in her first and only big screen adventure.

Able to show a bit more of her assets for the big screen, Cassandra Peterson now comes back to the TV screen via DVD.

This is not a classic by any means folks. It is simply the persona of Elvira released from the confines of that sofa on TV to tantalize every red-blooded American male.

A bio of Miss Peterson is included on the disk as well as the theatrical trailer.

There is no counting out the influence that Elvira has had on the modeling world. Second only to Vampirella in kits produced, she will always have a hall of fame place in modeldom.



BEHIND THE PLANET OF THE APES

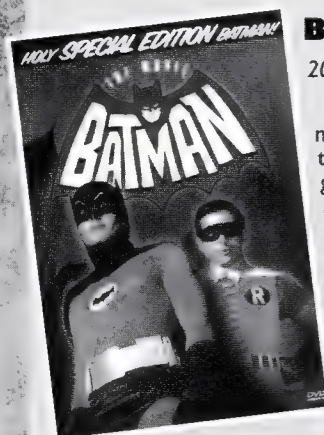
Image Entertainment

Can't get enough of "Apes"? And I don't mean that "new-Apes" movie thing. I'm talking about the original and still unequaled "Planet Of The Apes" series. If that is the case, then this is something very special that you must see.

My only beef with this 2-disk DVD set is that I already own one of the disks. It came with the boxed set of the original feature films.

What I really wanted to have was the second disk, which is a treasure trove of visual excitement. It not only contains the unedited "Apes" interview with Roddy McDowell shortly before his untimely demise, it has original dailies and outtakes from the original "Planet Of The Apes." It was indeed a thrill to see these scenes in their raw form from different angles. Even though the footage is silent, it was a real treat to see.

By the way, the first disk is an everything you always wanted to know about the entire "Apes" saga, including interviews and rare footage such as the Edgar G. Robinson test makeup sequence. This is a must have for "Apes" fans!



BATMAN: THE MOVIE

20th Century Fox Home Entertainment

Getting away from Monsters for a moment, let's all give a big bat-welcome to this DVD. "Batman" has finally been given the treatment it deserves in an awesome DVD presentation.

A wonderful widescreen transfer with rich colors and a wealth of bat-info. Adam West and Burt Ward provide a running commentary through out the film and it is really a delight to hear them reminisce about the film. A making of the movie documentary is also included as well as Batmobile bio. Trailers and still

galleries are also waiting for you to explore.

I really like this stupid movie. It is simple, mindless fun.

Model kits based on this classic film as well as the series continue to inspire model kit producers and modelers alike.

Batman, Robin, The Penguin, The Joker, The Riddler and Catwoman! Holy model kits Batman!

SCARS OF DRACULA

Anchor Bay Entertainment

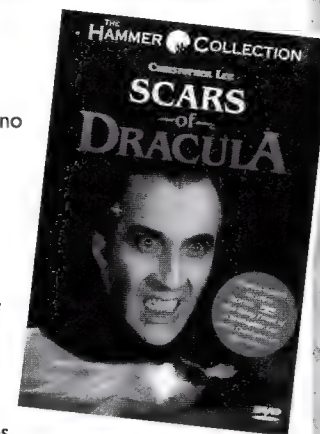
This is a very interesting disk that no Hammer film fan should be without.

The gorgeous widescreen print of Hammer Films' bloodiest Dracula film, "Scars Of Dracula" is only the tip of the iceberg.

This special limited edition DVD contains an additional DVD disk containing the documentary "The Many Faces of Christopher Lee" as well as a very unusual bonus attraction.

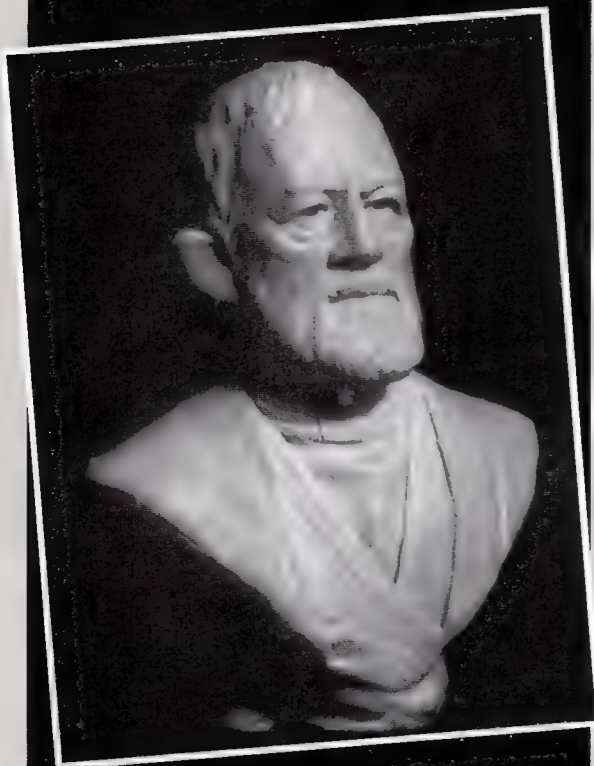
That attraction being the two music videos with Mr. Lee singing with Gary Curtis. Yes, the king of the vampires is singing to the groove of "It's Now Or Never" and an original tune, "She'll Fall For Me." Man, how times changed!

A definite collector's item indeed!



BE HERE NEXT TIME FOR MORE SIGHTS
AND SOUNDS THAT HAVE INFLUENCED
THE MODELING WORLD





Above: Obi Wan Kenobi for Lucas

Below: Lord Tyler for Kevin Eastman



Ladies and gentlemen, what you are about to see will amaze and astound you! Introducing... "The Amazing Shiflett Brothers." They may sound like a magic act, but in actuality they do perform magic! Their combined talented hands have worked magic for two of the top names in the pre-paint statue industry: Moore Creations and Randy Bowen Designs. Listen to what Moore and Bowen have to say about the Shiflett Brothers.

Moore: "For sheer energy and sculpting power, the Shiflett Brothers are unequaled."

Bowen: "Simply put, the Shiflett Brothers kick ass!"

High praise indeed from two of the leading sculptors of today. Looking at their work on these pages you can easily see why...they do kick ass!!

The brothers Brandon and Jarrod (Brandon says he's the smart one!) hail from southeast Texas (not exactly the center of sci-fi and comic book sculpting world). Their professional career was launched in 1995 with their maquette work on the groundbreaking video game, Oddworld: Abe's Oddyssey. Their work was included in the 1998 Spectrum 5 and 1996 Spectrum 6, which compile the best science fiction and fantasy art work from those years.

Let's see if we can find out from the Brothers how they work their magic.

MR: What inspired you two to become interested in sculpting?

Brandon: Two words, comic books. We've been comic book geeks forever and about ten years ago we decide we wanted to see our favorite comic characters in three dimensions.

Jarrold: We didn't know what the hell we were doing. We used the wrong kinds of clay and the wrong armatures, but we just started cranking out little statues. Lobos and Wolverines mostly, Juggernaut and Sabretooth. We had a kiln that heated up to like 1500 degrees to cook ceramics in. We toasted a couple in there; a Nexus and a huge Cthulhu. It was all trial and error.

MR: Do you two have any formal art education or are you self-taught?

Brandon: No formal training whatsoever. We were simply influenced by all of the great artists we admire: Moebius, Simon Bisley, Frank Frazetta, Nirasawa and Takeya, to name a few.

MR: Did your parents encourage your artistic endeavors?

Jarrold: Absolutely! Before we ever became professionals, our parents had total confidence that we would succeed. More confidence than we had even! We were groomed like the Williams sisters! Basically, that's how I seem to remember it. Forced fed science fiction novels and KISS, and just a lot of woodworking tools and clay and stuff.

MR: You two have done a considerable amount of work for Moore Creations. How did you hook up with him?

Brandon: We met Clay at some Texas conventions years ago and showed him some of our stuff. He was really helpful with advice and encouragement. He became a kind of mentor to us and we just really enjoy working with him. It is a great business and artistic relationship.

MR: You guys just finished Silver Warrior, a Frank Frazetta piece for Moore Creations. Can you tell the reader's what it was like to do a sculpture based on a of Frazetta's paintings?

Jarrold: Surreal! If you're a fantasy sculptor, you want to sculpt some Frazetta stuff. It's a snow globe and it's in a smaller scale than we usually work in, but it was a lot of fun. And it's Frazetta! We couldn't pass it up! He is one of our all time heroes and we consider every one of his paintings a sort of art lesson.

MR: If someone was to have told you, when you two began sculpt-

The Amazing Shiflett Brothers!

with Norm "Kitman" Platt

ing, you would be doing work on a licensed Frazetta sculpture, what would you have said?

Brandon: Beer's on us! We definitely hope to do a full size piece at some point but this was cool and something pretty different than what we normally do.

MR: Did you get to meet Frazetta?

Brandon: Hell no, we're not worthy!

MR: Are you going to work on any other Frazetta sculptures?

Brandon: Man, we really hope so! People love to see interpretations of his work in 3-D, so it's usually being talked about somewhere. Clay has done some sweet pieces Frazetta style.

MR: You guys have done some fantastic stuff for Clayburn Moore. The Kabuki statue is one of the finest in Moore's collection. Which is your favorite sculpture?

Jarrold: Thanks for the kind words about the Kabuki; we were very happy with the reaction it got. It's tough though, picking a favorite is kind of like picking between your children, but our favorite is probably "The Creature From The Black Lagoon" which hasn't come out yet. You can check it out on our website: www.shiflettbrothers.com (uh, plug...plug).

MR: I've checked out your website many times. You have a lot of great stuff and the website has a new look; it's a very cool site. Are folks able to purchase your work online?

Brandon: The Chloe the Aviator for Hire is available and there are a couple of other originals that will be up soon. All the originals will show up there first, as well as news on new projects we've agreed to, and things that are in production. Jason Burris did a great job on designing the site; he just has an eye for it and is generally hip to the industry.

MR: Can you describe the Shiflett Brothers approach to sculpting?

Brandon: We want our sculptures to look cool to us. "Will this sell a lot?" or "Will this be tough to cast?" Those questions don't really come into it. As long as we're satisfied that it looks cool. Like scientists, we're trying to merge Michelangelo and Rodin with Frazetta, Bisley and Moebius in sculpey form.

MR: That is a great description of your style; you two really have a lot of raw power in your work, very dramatic stuff.

To quote Alex Ross: "The talent of the Shiflett Brothers is the strongest of any sculptors in the industry today. I am consistently amazed by the raw power of their work." (End quote.)

MR: I have known you two for several months and you guys are really cool down to earth people, how do you manage with "Art Legends" making those kinds of statements?

Jarrold: It's a trip! I feel like we're pulling a scam or something. I think we're like the grifters of the art world,



Above: Draco for Universal Below: Chloe the Aviator for the Shiflett Brothers.

Creating a "Striking" Viper!



with Jim Van Cleave

In the late 70s came a new Sci-Fi TV show that thrilled audiences across America like no other had since Star Trek™! That show was Battlestar Galactica™. Naturally, when the Viper model kit hit the shelves, I plopped down my cubits and snatched it up faster than you could say "felder-carb." It was a great kit, but, even then, I was disappointed at the lack of both landing gear and a cockpit. These kits were re-released a couple of years ago, but since I had worked on the original one with my late Father, I decided to fix it up instead of starting with a fresh kit. (See Jim Bertges' "Flying Sub" article [Issue #29] for tips on doing this.) What I'll focus on here is scratch building landing gear and installing an after-market cockpit.

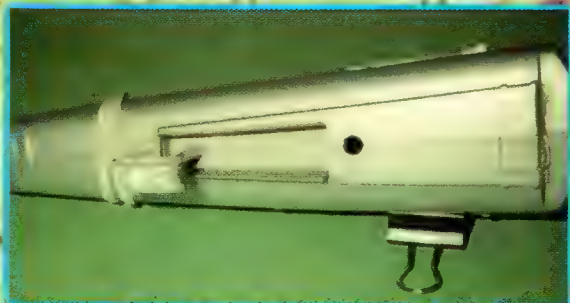
The Landing Gear

The scene, from the original Battlestar Galactica movie, where Apollo takes Adama down to freshly blasted Caprica provides the best shots of a Viper's landing gear and struts. They are very simple and very long; similar to a roller blade mounted into a skid. The original landing gear doors were cut out with my Dremmel's rotary blade, squared up and sanded smooth. New doors were measured, cut from .020 gray sheet styrene and separated into halves. (Carefull! The two rear doors are about a 60/40 split [not two even halves] with the inside door being the larger. The rear doors were bent to the shape of the engines and all three sets were set aside until needed.)

The landing gear bays were made from hollow rectangular rods manufactured by Plastruct. To make the two rear gear bays, I cut off blocks the length of the hole and then removed one of the wide edges, creating a "C" shape. I drilled a hole in the back of each "C" where I wanted the strut to go and anchored sections of aluminum tubing into each "gear well" (cut to correct length later) by supergluing an ordinary carpet tack into the pipe from the other side, much the same way you'd pin a figure to a base. The struts will then serve as "handles" as you insert and glue the bays into the fuselage. Simply wiggle the pieces into the hole, coat the outside edge of the "gear bay" with superglue and then mate the edges flush with the hull. When secure, I puttied the edges and then sanded them until smooth. The forward and rear openings were patched with squares cut from .020 sheet styrene that were



Above: Cockpit Refit Parts; Below: Forward Landing Gear Bay after installation.



superglued into place and puttied to strengthen the joints and fill any gaps. The forward landing gear bay was similarly done, except that the narrow side of the rectangular rod was cut off instead of the wide.

The intricately detailed roller treads for the landing skids presented a serious problem. However, a flash of inspiration and a trip to the local gaming shop solved my dilemma. Micro-Armor tank miniatures (minus turrets) were perfect. I selected ones with forward sloping treads that came five to a package (handy if I screwed one up!). I used a 1/8" drill bit in my Dremmel to create a rounded crater in the top of them to seat the aluminum rod landing struts into. If they are the proper height, the lower edge of each wing should be about 1/2" off the ground and the fuselage level.

The Cockpit

Before this, I'd thought after-market detailing kits were only produced for military kits. To my great fortune, I learned of a Viper cockpit kit made by MMI. It consists of a resin cockpit tub, styrene sheet plastic, styrene rod, two control sticks, the seat parts, a clear vacuform canopy and a sheet of intricately detailed, brass photoetched panels. It also contains an instruction sheet and a sheet of cutting templates. The instructions show an excellent knowledge of the show and were very detailed.

I cut out the first template and used it to mark the top of the fuselage halves (held together with rubber bands) and cut out the section that the cockpit tub would be fitted into. After assembling the tub pieces, getting the cockpit tub in was the next step and was the most difficult. Due to a vague section in the instructions, I erroneously thought that the top of the resin tub was supposed to be flush with the top of the fuselage. This is INCORRECT!!! The top of the tub should sit about 1/16th" below the fuselage. A plug of sheet styrene cut using the template guide will fill this gap later on. I discovered my error after I'd glued the fuselage halves back together and decided to test-fit the canopy to the fuselage! I noticed that the cockpit edge was far wider and didn't come close to forming a seal. Sure enough, a little detective work uncovered my error. However, DO NOT glue in the template plug in at this point! If you do, you'll never get all of the instrument panels inside.

I painted the interior of the entire cockpit tub in Navy Aggressor Gray. I also took this opportunity to start painting the instrument panels. The detail on these is so magnificent that you can almost see writing on several of the larger buttons! I repeatedly watched cockpit scenes from the show to make sure I got the color and detailing just right. I suggest painting the panels while they're still attached to the brass framework since some are only a few millimeters long! I didn't cut mine loose from the frame until I was ready to glue them in place. Trust me, you do not want to be trying to find these little buggers in the carpet! They were basecoated in blacks and grays as was appropriate to each panel. I wanted an "active, but idle" look to the instruments, so some things were painted on (bright red) and some off (thin coat of fluorescent red over the black basecoat). Final details consisted of painting in silver "flowchart" lines on the circuit switch-



Above: Rear Landing Gear Bays installed and masked for painting. Below: Fuselage Halves fitted prior to cutting.



Above: Fuselage Cutting Template fitted onto Fuselage. Below: Resin Cockpit Tub and Headrest Plug installed.

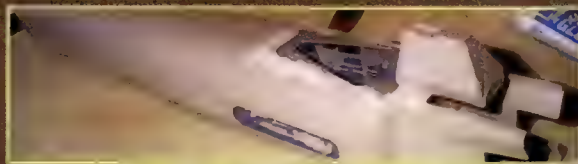


Below: Top View of Installed Tub and Plug

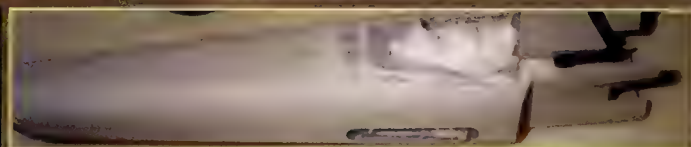




Left: Photoetched Control Panels in various stages of painting and assembly.



Middle Left: Starboard View of Control Panels, cockpit puttied and ready for sanding. Above: Control Panels installed. Below: Cockpit sanded and ready to paint.



es and the silver bolt heads on the corners of the flat access panels. The seat back and framework were painted flat gray and the cushions in Russian Flanker Blue. The headrest was attached per the instructions and the "rail" in flat aluminum.

Glue the finished seat in as a reference point for panel placement. You will need time to guide the panels into place, so use an "extra tacky" white craft glue instead of superglue. It will snug them down and hold them just fine when it dries. It also dries flat and clear, without the shine that dried CA glue leaves behind. Use a cutting pad and a sharp #2 X-Acto knife to cut the panels off the brass frame. Be careful to press the edge of a rag or folded paper towel over the piece you're cutting loose to prevent it from shooting off across the room or (far worse) into your eye! Once you cut a panel loose, put a tiny drop of white glue on the back and put it as close as possible to the intended spot. Use the point of your knife to steer it into position. The reason you don't want to have the fuselage glued to the engines yet is so any pieces that fall through the floor can be dumped out. When they're just the way you want, you can glue the fuselage into the triangular engine assembly.

Initial Detailing and Painting

Cut the cockpit plug out of .020 sheet styrene using the template from the instruction sheets, glue it in place and sand it down flush with the fuselage. Don't add the joystick just yet, because now we have to spray paint the Viper's hull. To protect that beautiful cockpit you just finished, gently stuff the cockpit tub with strips of paper towel and tuck a piece of index card under the edges. Wrap the landing gear and cover the engine intakes and headrest. Paint the whole thing in flat gull gray. Brush paint the nose intake gray, the insides of the three main engine intakes steel, and the engine turbine blades in anthracite gray. Dullcote it when dry and carefully remove the paper from the cockpit. The concave engine exhausts were painted steel and brushed over with a little red oxide while still wet. This will mix with the steel for a beared metal look. I went a little heavy on mine to show very heavy use, but how dark you make it is up to you.

Next were the landing gear bays. I decided to add a secondary strut to each gear, a guide slot for it and some structural support ribbing along the inside walls. The guide slot for the secondary strut went in first,

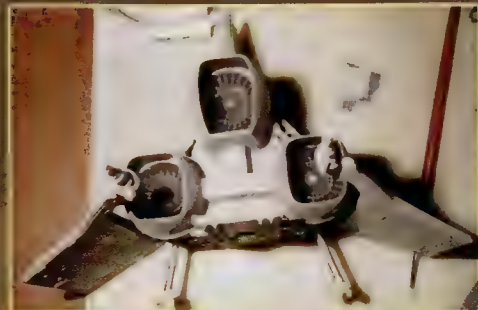
made out of a Plastruc C-beam cut to fit. These were then glued (groove up) into their respective bays, with one edge touching the gear's primary strut. The forward one was laid in to the rear of the primary strut, while the ones installed in the rear bays were laid in ahead of their struts. The secondary struts themselves were cut from small lengths of aluminum tubing that was smaller in diameter than the primary struts. These were then secured to both the guide slot and the primary strut using gel superglue, which filled any gaps as it dried. Structural ribbing was made from Evergreen strip styrene and can be laid out in any way you choose since there are no definitive photos of the gear bays (at least that I know of). I laid mine out in a regular, uniform pattern (see photos), making careful use of the ones in the corners to cover any goofs and imperfections from my scratchbuilding efforts. I painted each of the bays (ribs included) in Steel and the hinges in Aluminum. The guide slots and the roller treads were left their original colors.

The Engine section has several areas of exposed mechanical doohickeys to apply our artistic touch to. Start by painting these areas with a heavy wash of flat black. Wipe most of it off the high points after it's dried a little. Give everything another protective layer of Dull Cote (hold an index card over the cockpit opening to avoid dulling your instruments!). Paint all the "doohickeys" in the various metallic shades, followed up with a shot of clear semi-gloss and a light wash of flat black. Do the same thing to the exposed turbolaser components. Give it all a chance to dry and admire your work.

Painting and Weathering

Paint the brass nose intake screen flat black, dry-brush with aluminum and glue it into the nose when dry. Paint the treads of the landing gear black with a light dark wash over the small gears and rollers to define them. Cut the skid plates from .020-sheet styrene and trim to shape. (The nose skid has a more triangular front than rear ones.) Cut slots for the treads with an X-Acto knife. I made the slots a little narrow on purpose so they would fit snugly over the treads. Once satisfied with the look and fit, the forward edge of each skid was bent upwards about 90 degrees, spray-painted in flat gull gray and glued into place over the treads.

Cut the long armor plates that go on top of the nose



Left: Top view, fuselage and cockpit painted. Above Middle: Front view of Engines, Turbine detail shown. Right: Construction complete.

from .020 gray sheet plastic (.040 is too thick), using the template guide. Cut them in two sections instead of one, which looks more realistic. They were trimmed, sanded, and spray-painted flat gull gray. Start with the long, skinny plate that goes in front, brace the forward edge against the back edge of the intake and lay it down along the center line, followed by the shorter, fatter one. Test-fit your canopy in the closed position at this point. If all

your measurements were correct, the plates should stop just short of the starting edge of the canopy like mine did!

Now apply the decals per the kit instructions using decal setting solution to get them to lie down right over the panel lines and raised sections. Do it carefully though or else your impatience could easily get you a goopy red mess running down the side of your ship. Do the decals one section at a time and letting them dry completely before moving on to the next to prevent sliding.

The Vipers from the show had a very well used, battle-worn appearance. Use drybrushing, streaking, and flocking to achieve this look to whatever extent you wish. Then give the whole Viper a couple of coats of clear semi-gloss lacquer.

Final Detailing

Home stretch time! Returning again to the cockpit. No seat belts were included, so I made my own. I cut up some medical first-aid tape, scrubbed the adhesive out of it, cut it into slender strips and painted them with leather enamel. When dry, I fashioned the strips into shoulder harnesses and lap belts and glued them in with superglue. A little of each belt should be tucked behind the seat frame to make them really look connected. Have them hanging slightly or folded over themselves for realism. I cut buckles and fasteners out of the brass photoetch frame and attached them using white craft glue. A small drop of gel superglue attaches the stick, but positioning is tricky so be careful that it lines up straight as it dries.

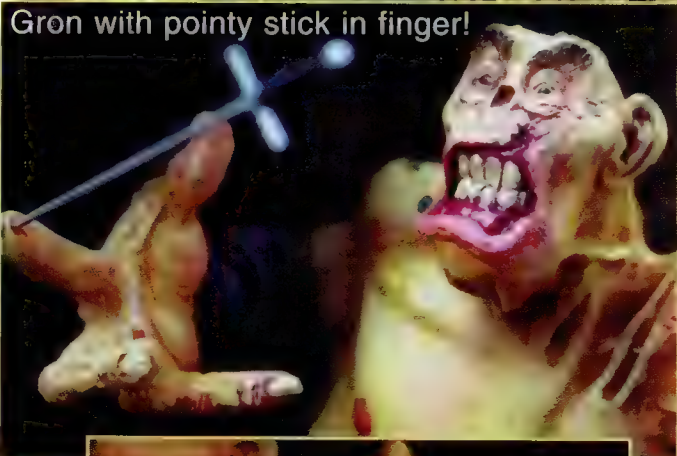
The final piece is the canopy. The raised outside and inside ribbing was painted stainless steel and the rivets were brought out with a touch of flat aluminum. Attach the canopy in either the open or closed position as the instructions direct. Use craft glue to avoid crazing the clear canopy. If you go with the open option, start with a rod length about twice as long as the instructions say and trim to fit. The open canopy should be at about a 70-degree angle to allow the pilot to get in and out.

Congratulations! You are now the proud owner of a Colonial Viper that Apollo, Starbuck or Sheeba would give a pretty high pile of gold cubits to have sitting on their shelf. Visit MMI at www.cold-north.com/millennia_models to see what they have to offer. Questions? Contact me at fcaptjim@hotmail.com.





Gron with pointy stick in finger!



Bron, with a face even a mother would have a difficult time loving!

"I Think I May Have Angered Them!"

"It's All Plastic to Me" with Jim Bertges

Imagine, if you will, a world where what we would call fantasy is reality, a world where huge ogres sleep in caves and where knights in shining armor consider it their sworn duty to challenge any and all non-human creatures to test their mettle on the field of battle. It is just such a world we are about to visit. Here we will find a particular ogre who is using both of his massive heads to decide how best to tell the tale of their latest encounter with an unwary knight and his noble intentions...

"Gron tell!"

"No, Bron tell!"

"Gron tell better!"

"Bron never get to tell."

"Because Bron always forget parts."

"Yeah, sometimes Bron forget. OK, Gron tell."

"OK, Gron tell. So, early in morning, Gron and Bron sleep in cave. Sleep on nice mossy bed and dream of rabbits."

"Bron dream of snakes."

"OK, dream of rabbits and snakes. Then outside cave, clanky man come and make big clanky noise. Clanky noise chase away rabbit dreams and then clanky man start yelling. Him make Gron and Bron get out of nice mossy bed and look to see what

yelling all about. Him yell, 'Monster, come out. Come get lesson. I teach you 'bout scaring people.' Or something like that. Anyway, him sound very angry so Gron and Bron go outside to see what the big deal about."

"Bron get club."

"Yes, Bron always get club to go out. So, Gron and Bron go out to see clanky man. Him very shiny in sunlight and make clanky, squeaky sounds when him wave around shiny, pointy stick. When him see Gron and Bron come out, him stop yelling and waving pointy stick, but him make even more clanky noise, like this.....clankity, clankity, clankity, clankity! Then face thingy fall down and go clunk. Clanky man try to say something, but Gron only hear, 'Muffmp, glib flap.' So Gron take finger and push face thingy back up to make clanky man talk better. Maybe clanky man not like this 'cause him say 'Die monster!' and stick Gron's finger with pointy stick. This hurt Gron's finger, make Gron and Bron yell 'Owww!' very loud. Well, clanky man not like this either and him say, 'I think I may have angered them!' Then him turn around and run away, clanky-squeaky, clanky-squeaky."

"Bron want to hit him with club."



"Bron always want to hit something with club. Anyway, clanky man leave pointy stick with Gron and Bron. It very good for to get meat out of teeth and scratch itchy spot on back. Maybe next time clanky man come to visit him will bring another pointy stick from home and tell us what make him so mad. Him sure not say this time."

There you have it, a tale told by an ogre. Not so much a tale of battle, but of an encounter in a realm where fantasy is reality and some monsters dream of rabbits and snakes.

Every diorama tells a story and you've just read the tale behind this fanciful piece of modeling. Now, let's move on and see how the whole thing was put together. There was experimentation and there were mistakes made. But that's really what modeling is about, experiment with stuff and find out what works and if you make mistakes, remember them and learn what not to do in the future. So, let's take a look and see where it all started.

GRON

Gron is a six-piece resin kit sculpted by the incredibly talented Daniel Horne. Judging from the skull that is part of Gron's base, he was originally intended to be a 1/6 scale kit, but for my purposes, I wanted him to be of more gigantic proportions so I removed the skull and decided to team Gron up with a 1/16 scale knight. The pairing worked really well and helped to give ol' Gron the massive size I wanted. Assembly and painting were the first tasks to accomplish. I needed Gron to be mostly finished so I could judge the size of the rest of the diorama.

Because of the size of the kit, I used 5-minute epoxy to assemble Gron. The kit is very intelligently engineered with the part breaks falling along some of Gron's (very few) clothing lines. Arms attach at the massive wrist guards and the legs attach at the edges of Gron's loincloth. There was some very minor putty work to be done where the legs attached, but that's all. Seam lines cleaned up easily and assembly took mere minutes. I left Gron's right hand and club off for separate painting and primed the whole thing in white. For a base coat I used a peach colored Krylon spray and followed that with a quick spray of Testors DullCote™ to take the shine off. The detail on this kit is incredible and gives the painter a lot of opportunities to experiment. The skin on Gron's knees, elbows and knuckles is cracked and craggy, so I loaded my Iwata Eclipse with Medea transparent red ink and put a couple of coats onto those areas as well as into the two mouths, eye sockets and spots that might be flushed with exertion like the chest and certain muscles. That gave me a good basis to start detailing out his skin.

Shading and highlighting on Gron's massive flesh was done in oils. I used Raw Sienna for the shadowed areas and blended that into small amounts of white for the highlights. The trick to using oils is the blending, you never end up with the colors you started out with, and you actually blend your shades right on the model. I hand painted all Gron's leather work in flat black with all the metallic ornamentation in silver. Overall, the paint job was done in a very straightforward manner with care taken to be sure that all the details, such as the metal rings on his one sandal, the

The process of creating the cave for our two-headed ogre.





crags and crevices in his skin and the myriad lumps and bumps on his back and arms got the proper attention. Drybrushing a light skin tone over the knees, knuckles and elbows left the red in the cracks and gave those areas of skin a dry, irritated look. In the midst of painting Gron, I began the work on his cave entrance, which was really the most time-consuming part of this project.

THE BASE

Gron is an impressive kit all by himself and I figured he needed an interesting visual backdrop. Thinking that a cave would be the ideal place for a large ogre to hang out, I decided to create a cave entrance for Gron to stand in front of and perhaps defend. Earlier I mentioned experimentation and mistakes, well they both came into play in the construction of Gron's cave entrance. Scrounging through odd bits of wood in my garage, I came across an 18-inch round piece of half-inch-thick pressed board that made the perfect foundation for this base. From there I dug out chunks of Styrofoam packing material and started construction.

This is where the experimentation comes in. I thought that I could create the illusion of depth within the cave if I used small pieces of foam in the back and worked up to larger pieces as I came toward the front. I started by driving several finishing nails into the round base, which served as anchors for the first layer of foam "rocks." White glue was used to secure the foam bits to the base and to each other. As I built up layers, breaking the



foam into small individual pieces, I used toothpicks to reinforce the structure. Using Gron himself as a measuring device I built up the "rocks" to the proper height, angling them forward to form a bit of a roof. The toothpicks came in very handy in creating the curved structure of the cave. I put them in at a forward angle and slipped the next piece of foam on until the cave was complete. Each individual piece of foam was spiked with a toothpick and glued in place with white glue. I built up the layers over many nights, allowing each level to dry before starting the next one. It was a tedious process, but it built an impressive structure and I was striving for an illusion of depth.

This is where the mistake part comes in. The next step was to take



all those meticulously shaped and placed bits of foam and give them a coating of plaster to make them look like rocks. I mixed up a batch of plaster and began applying it on the interior side of the cave entrance. I immediately realized that the thickness of the plaster I used to cover the foam completely obliterated all my carefully placed "rocks," blending them into one massive rock formation. It still looked good, but I never achieved that illusion of depth I wanted. After all the foam structure was covered with plaster, I turned my attention to the ground portion of the base.

I wanted to incorporate Gron's resin base into my diorama because his pose has his left foot up on a tree stump and I needed something for him to stand on. I didn't think a cave was an appropriate place for a tree to be growing, so I covered the stump with Magic Sculp and made it look like a pile of rocks. Gron's base was glued in place with five-minute epoxy and the ground was built up around it using Durham's Water Putty. While the putty was still wet, I sprinkled fine bits of dirt and small pebbles to give it texture. When everything had cured properly, it was time for paint.

Since I planned to photograph the finished piece outside against natural Southern California rocks, I went toward the reddish-browns for coloration. As it turned out, I was a little dark in my choices and my rocks could have used a misting of





tan to bring them in line with the real thing. I used a couple of different spray cans including rust colored primer, brown, gray and a bit of yellow. Most of the time, I used two spray cans simultaneously to create a more blended look to the colors. Transparent black Medea ink shaded the interior and the deeper recesses of the exterior. With a bit of Woodland Scenics' Static Grass, a few bristles from an old shaving brush and a couple of dabs of paint for some individual rocks, the base was done.

When I mentioned mistakes, I had one big one in mind and it has to do with this base. In a structure of this size, foam is used

because it is light in weight and sturdy. However, when you cover a structure of this size with plaster, that tends to negate any light weight advantages of the foam. The finished base for Gron ended up weighing nearly twenty pounds and at nearly two feet tall, it is awkward and difficult to transport. I discovered this when I took it out for pictures, but we'll get to that in a bit. First, let's take a look at the other character in this scenario, the shiny knight.

THE KNIGHT

To give Gron the appearance of a giant, I used a smaller scale figure to play against him. I picked up a 1/16 (even though it says 1/12) scale Imex kit of the armor used by Kurfurst Fredrich, simply because I liked the way this suit of armor looked. I want to say to anyone who may be a relative or admirer of Fredrich, I didn't intend this diorama to impugn the good gentleman's courage or dignity in any way; I just liked the way the armor looked.

These armor kits are really quite fun all by themselves. They are nicely detailed and the arms and legs are jointed at the shoulders, hips and ankles. Those joints were a big help to me because I wanted to put some motion into my knight. I first assembled the arms and legs, then cut them apart at the knees and elbows. Using some Plastruct tubing I was able to put a slight bend into each arm and leg. I used tubing that fit inside the assembled limbs, cut it at an angle and glued it back together with a bend. The angled tubing was put into the limbs and everything was reassembled. When I put the whole armored body together, it looked like he was either running away or doing some strange dance. It looked good to me.

The head that came with the kit had a very Japanese Anime look to it and that would never do for this project. So, I raided the "box of broken toys" and found several action figures that had appropriately sized heads. I picked one from an old knight-like figure who had a nice beard. The head with all its molded-on hair was a bit too big to fit into the kit's helmet, so I

sliced off the front third and modified it slightly. I used my hobby knife to open the knight's mouth and repainted the face with a wide-eyed, shocked expression and fit it inside the helmet.

With final assembly done, I masked off the knight's face and gave the whole suit of armor a spray of Testors Chrome. When the silver dried, I mixed up a wash of black acrylic and Future acrylic floor polish and gave the whole suit a coating. After a quick dry-brushing with silver to correct areas with too much black, the armor got another coat of clear Future. Leather straps were painted brown and the buckles were touched up and Sir Knight was ready for his encounter with Gron.



THE PHOTO

When the whole piece was finished and I was ready to take final photos, I decided to take the whole kit and kaboodle to the park in Simi Valley that once was the home of the Corriganville Movie Ranch. Everything went according to plan and my son, Justin, accompanied me as a photographic assistant. I packed the diorama, my camera and tripod, a reflector and a small folding table into the car and we headed to Corriganville. The day was overcast, but the temperature was in the high 80s. The overcast made it perfect lighting for photographing models. When we arrived, we first scouted for locations and found one near the entrance to the park. My assistant and I lugged all the equipment to our spot and set it up. While I took several pictures, Justin looked around. I wasn't happy with the first location because it wasn't close enough to the rocks, but Justin said he found a better spot down the road. We packed up and headed to the new spot. By this time we were both sweating and I was lugging the two foot tall, twenty pound lump of plaster and resin I called a diorama. It was getting heavier and heavier as we trudged a quarter mile down the road and set up again. I took more pictures and dreaded the moment I had to carry that thing back to the car.

This illustrates my biggest mistake on this diorama. I used way too much plaster. I couldn't imagine trying to transport this thing to a contest or other display. It's too big and awkward and far too heavy. The next time I build a cave scene (and I have another one in mind already) I won't be using a plaster coating. I'll carve the Styrofoam to resemble the rocks and give it a final coat of Gesso or another thick acrylic medium. I've learned my lesson.

And that's the end of two tales. One, the tale behind the diorama and the other, the tale behind the diorama's creation. There were experiments done, mistakes made and lessons learned. Gron is a wonderful kit and even if you don't want to build a diorama around him, he's well worth having. He is available from Daniel Home, 900 Edgemoor Road, Cherry Hill, NJ 08034

GOING APE!

■ Building a King Kong Diorama ■



Part One: The Empire State Building

"Well, Mr. Denham, the airplanes got him," a police captain said. With a sad smile the movie producer replied, "Oh no. It wasn't the planes. It was Beauty killed the Beast."

Famous last words from one of motion picture history's greatest screen adventures, King Kong. For over 67 years this innovative 1933 film has remained a favorite with moviegoers the world over.

When King Kong was released to television screens in the early 1960s, I became one of its biggest fans. Over the many years since then, I collected the toys, built the models and eventually acquired a copy of the movie on video. Why? There is something human about that celluloid beast which tugs upon people's sympathy and emotions. In 1933 filmgoers cried when Kong was killed. I still find myself cheering when Kong swats an attacking Navy biplane out of the sky.



That climactic final scene defines King Kong. It's probably the first mental image most people have when the movie title is mentioned. I've seen model builders attempt to replicate this in miniature, inspiring my own effort to capture the "Eighth Wonder of the World."

Trivia of an Epic

The story behind the creation of King Kong is as epic as the fantasy movie itself. Too huge to fully relate here, so a few bits of trivia will have to suffice the curiosity.

King Kong was the brainchild of Merian Cooper and Ernest Schoedsack, two men whose backgrounds included real life adventures as soldiers of fortune and accomplished documentary filmmakers. While shooting a "natural drama" in the wilds of Sumatra, Cooper came up with a wholly imaginary adventure he titled *The Eight Wonder*. His first concept was of a gigantic ape perched atop the tallest building, fighting a fleet of warplanes. This germ of an idea would eventually be fleshed out into King Kong.

In 1933 the world's tallest building was New York City's pride, the Empire State. This structure on the corner of Fifth Avenue and 34th Street was then known as the Eighth Wonder of the modern world. Possessing 102 floors, the Empire State was completed in only one year and 45 days, which must have been before labor unions.

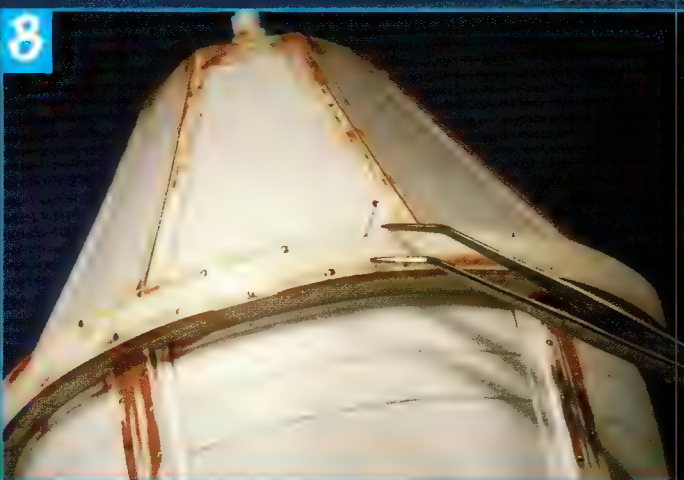
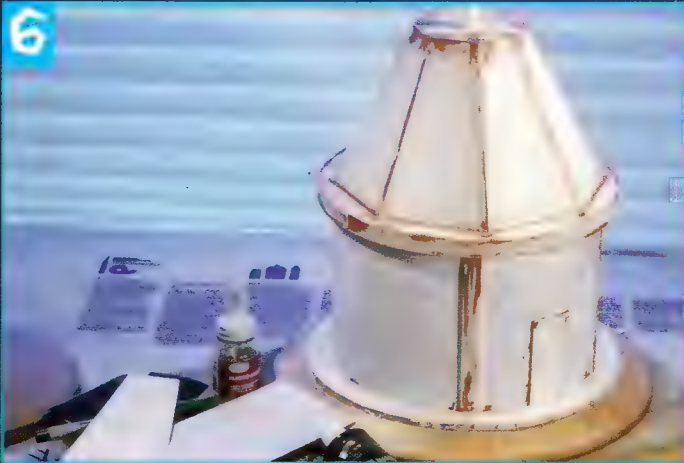
The pinnacle of this building was actually intended as a mooring mast for dirigibles. The 1920s and '30s were the era of huge airships, an experiment that was ended by the Hindenburg disaster. One attempt to moor a privately owned blimp was successful for only three minutes. But during a second attempt, in September 1931, volatile wind conditions at 1,350 feet upended a Navy blimp. The mooring mast idea was abandoned. Enough trivia for now; there's a big ape climbing up that building over there. Let's go get him!

A King Kong of a Plan

In issue #14 of *Modeler's Resource*®, Chuck Davenport created an effective vignette of Kong climbing the Empire State Building pinnacle. Although I liked his work very much, I was unsatisfied with the diorama base, which depicted only a tiny portion of the building. For my approach, I wanted to give the scene more of a sense of scale. Like Cooper, I had an epic vision of Kong fighting off a swarm of fighter planes. My plan was a giant-size obstacle to overcome.

Plans and structural details of the Empire State as it appeared in 1933 are difficult to find. Besides multiple viewing of the movie on video, I depended heavily upon a now out-of-print book, *The Making of King Kong* (Goldner & Turner, A S Barnes & Co., 1975), for specifics on the film. This is the definitive reference source on





King Kong, based directly upon interviews and writings of the directors, special effects personnel and actors in the film. In addition to a fact-filled text, there are over 200 rare photos and production illustrations that give the reader an in-depth, behind the scenes look at a silver screen classic. If you check out rare bookstores you may get lucky and find a copy.

I selected Polar Lights reissue of the original Aurora King Kong model as my subject. Frankly, there are better sculptures of Kong available in kit form, but I have a nostalgic place in my heart for that old 1960s kit. Also, this styrene model is very lightweight, an important necessity for this project. Figuring out the scale of my diorama was the first hurdle to cross.

The special effects miniature Kong was designed on a basic scale of one inch equals one foot. I was fortunate to have the opportunity to handle the actual articulated metal armature of Kong, thanks to Bob Burns, who currently owns this movie artifact. The effects model is 18 inches tall, so Kong was 18 feet tall. However

- a piece of trivia for you guys - Kong is 18 feet tall only for the jungle scenes. When test footage of Kong in the miniature New York sets was viewed, Cooper exclaimed, "It's not big enough!" Too much of the film was already shot, so they rescaled the NYC miniatures to make Kong appear 24 feet tall. With this in mind, I compared photos of Kong on the building to my model and created scale plans of the mooring mast pinnacle (*Photo 1*). Using artistic license, I simplified some details and determined the finished diorama would be approximately two feet tall.

Hard Hat Construction

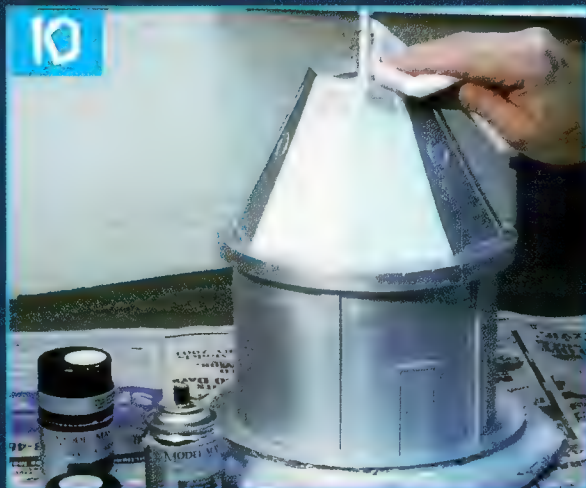
Originally, I planned to use basswood for this miniature structure, covered by metal foil to simulate the aluminum surface of the mooring mast dome. Concerns about the final weight of such a large diorama compelled me to restrict wood to the base, a 12-inch round plaque purchased from a craft supply store.

I switched to foamcore for much of the inner building structure. Foamcore is sturdy and extremely lightweight, consisting of a sheet of plastic foam sandwiched between two thin sheets of illustration board. It's available in different thickness at art supply stores. I transferred portions of my plans to 3/16" and 1/2" thick foamcore, cutting out the wall support disks with a sharp hobby knife (*Photo 2*). The resulting foamcore parts were laminated with superglue between .030" thick styrene sheets (*Photo 3*). In this case I used Plastruct styrene, but Evergreen brand is comparable. The plastic veneer created a tough outer shell to build upon. Wall uprights were cut from styrene rectangular tubing. At this point the circular shape of the building pinnacle began to take shape.

The drum-shaped walls were cut from .020" styrene sheet and super glued over the wall supports (*Photo 4*). I realized this produced fairly thin, flexible walls, but it was easy to bend into a circle and I was confident the walls would not be under a lot of stress. Various architectural adornments were noted in photographs of the Empire State pinnacle. Employing my usual artist license, I simplified these details from my plans with the intention of capturing the overall appearance of the structure. Miscellaneous plastic strips were glued to the walls to simulate details. Testors's Red Putty filled seams and wet sanded smooth. The circular railing was constructed like the walls, while a ladder-shaped Plastruct part made my detailing task easier.

The pinnacle dome's unusual shape presented a formidable scratchbuilding problem. This portion of the building would have to be very sturdy to endure the weight of Kong and a large airplane model. I determined the center point of the dome and cut a plastic tube long enough to match the height of the pinnacle. Attached with quick set epoxy glue, this major structural member also formed the base of the mooring mast (*Photo 5*). A .080" thick styrene disk became the flat dome top.

The multi-sided dome became a headache. I spent a long afternoon fabricating three different domes before finally stumbling upon a structure that didn't fall apart. The key was to create a wall



template, transferring this to .030" plastic sheet, cutting out and hand fitting each section around the center pole support (Photo 6); a time consuming task requiring careful trimming of each wall panel to achieve a snug fit. Red Putty filled gaps between parts and, except for the characteristic porthole windows, the dome was complete.

The only photos I had seen of the mooring mast device were of the miniature used in the movie. I had no idea whether or not it was an accurate representation, but it looked convincing and became the model to follow. The center support tube was detailed with plastic bits and pieces to resemble the movie miniature (Photo 7). Other photos of the pinnacle dome revealed large rivets on various areas. Recreating rivets in miniature requires some patience. There are two methods to do this. Slice plastic rod into thin rounds like salami. Position each tiny rivet using tweezers, and then glue permanently. For this project I drilled small mounting holes instead and inserted metal straight pins (Photo 8). I think the pinheads look more like rivets. The porthole windows were fashioned from styrene disks. A mounting tube was inserted on the flat dome top to accept a mounting pin that would later be built into Kong's foot and leg (Photo 9).

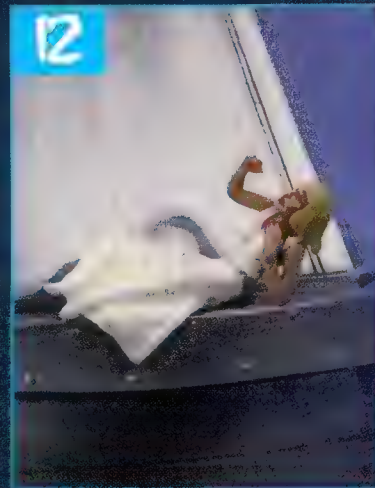
Painting and Other Details

Testor introduced metalizer paints a few years ago and I still find myself frequently answering other modeler's confused questions on their use. Metalizers are really very easy to apply and yield excellent results. They are available in buffing and non-buffing colors. These bottled paints must be airbrushed, however, Testor provides most colors in a convenient spray can version.

When using buffing colors, spray on light mist coats and allow them to dry for at least 10 minutes between each coat. Once coverage is completed, set aside your project for about an hour to cure. For best results, buff the painted surface with an old, clean tee shirt. Buff very lightly at first, gradually increasing pressure as the finish begins to "buff up" to the desired metal plate appearance. You must top coat with Testor's Metalizer Sealer after buffing. The entire Empire State dome was finished this way (Photo 10).

Everybody is familiar with the final climactic scenes of King Kong. That love-struck ape escapes bondage and snares Ann Darrow, played by beautiful actress Fay Wray, for a night on the town. Kong takes her up for a breathtaking vertigo view of NYC from the top of the Empire State. He is then forced to set her down on the mooring dome's narrow ledge while dealing with a bunch of annoying, party-crashing warplanes.

I required a Fay Wray figure. The kit's girl captive was absolutely awful and needed to be replaced. McFarlane Toys released a magnificent Kong action figure at the time of this writ-



ing and I seriously considered using it for this project. Unfortunately, the McFarlane toy was far too heavy to be securely perched on my building. Luckily for me, the action figure set included a rather nice Ann Darrow figure and I now had my leading lady.

She had to be converted from a standing figure into a reclining pose. The toy was made of soft vinyl and difficult to manipulate. You can't heat the material and bend the figure into a new position like you can sometimes do with styrene parts or resin castings. I cut off most of her dress skirt and inserted a wire through her waist, which allowed me to bend her into a partially sitting pose. The Kong kit girl's legs were added to this figure. Then I created a new dress skirt from A/B epoxy putty (Photo 11). Once the putty cured, I painted her with artist's oils and acrylics (Photo 12).

I was ready to glue Ann in position on the building ledge. The porthole windows were then painted black and I decided to use the kit nameplate as a nice finishing touch (Photo 13). Although this was a tough scratchbuilding project, I felt satisfied with the results. Wait a minute. Something is missing! Oh yeah, it's that temperamental gorilla. Next issue we'll tackle the exciting action conversion and complete this tribute to a silver screen classic.



WALT DISNEY'S... **20,000 Leagues UNDER THE Sea**

**A Scratchbuilt 66"
Nautilus from Custom Replicas**

By Jim Key

*Recreating Harper Goff's
legendary submarine from
Disney's 1954 epic "20,000
Leagues Under the Sea."*

At the onset of this project, I was asked whether or not we could make this replica "great," in the sense that it would be authentic for the scale chosen, and not like an oversized hobby model. One can never really know if one ever achieves "great," since that evaluation remains the privilege of the viewer, but I can state that this 66", 1/32 scale replica is truly authentic in its detailing, having been painstakingly matched to scads of original filming miniature research shots.

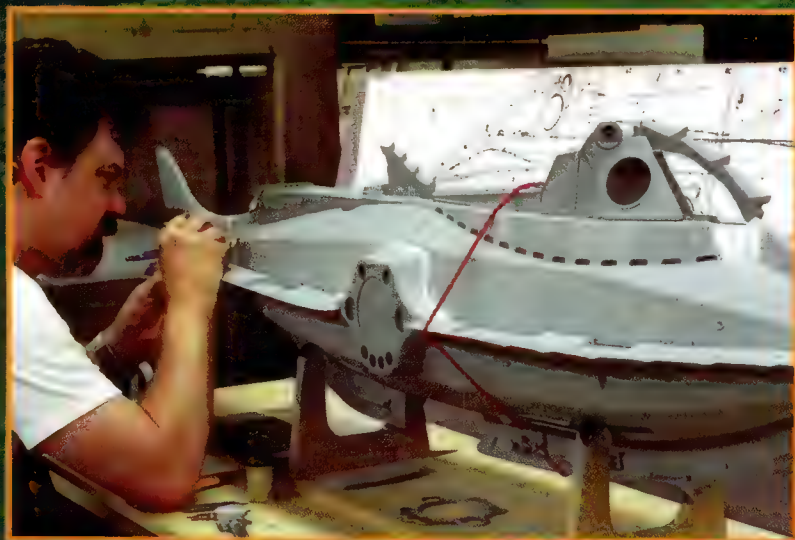
My client, David Simkins, had asked that only two variations to the wholeness of the filming miniature be made: (a) The wheelhouse resemble the original studio drawing; and (b) The sub's lower hull details be symmetrical (both anchors be aligned with respect to each other). Aside from those two main requests, he was in agreement with my assistant, Scott Brodeen, and myself about following the filming miniature as the main source for detailing. We were very lucky to have been provided with a set of early 1960s Disneyland "20,000 Leagues Under The Sea" attraction photos showing the entire miniature some scant ten years after the film had been made. From those photos we could glean most all the original detailing, and were impressed about how good its condition was at that time.

Construction

When we first discussed this project, the overall limitation was to have this replica fit atop a 6-foot credenza. I felt compelled to ask with both a 5- and 7-foot version of this sub in existence, what drove our client to decide on having a 6-foot version scratchbuilt?



Top: Early stages of upper hull pattern development. Note the rib approach. Bottom: Pattern nearly completed, prior to any of the rivet or panel line mapping



Top: Jim Key mapping the upper hull for the location of each intended rivet. Center: Scott Brodeen laying in rivets to a mapped section of the upper hull. Bottom: Test assembly rear shot of pattern right after mapping had been completed.

It would seem that size was truly the driving force. Upon further examination, the 7-footer was found to be overbearing and hard to wrangle inside his office. The 5-footer was as nice, but just a tad too small for the level of detailing requested.

That left us trying to get as close to 6 feet as possible. My assistant, Scott Brodeen, had suggested we roll out his blueprint set and start trying to find a scale that would land us near 6 feet. Since the Nautilus is theoretically supposed to be 180 feet long, a 6-foot replica became 1/30 scale, which left me with a bad feeling. I suggested we rethink the scale once again in the hopes of finding one that was more standard, which led us directly to 1/32 scale, or very nearly at 66" in total length. I pitched this idea to David and further impressed upon him that this scale had a lot more to offer in pre-made parts and accessories than 1/30. Seeing the wisdom in this, we quickly settled in at 1/32.

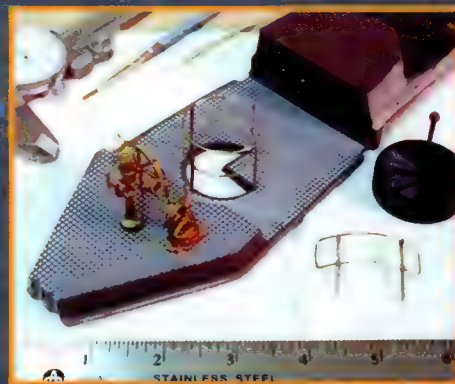
I then took off to our local Kinkos and had the blueprints enlarged on an oversized printer. These of course are the ever popular and often over published set of drawings that the Walt Disney Corp. let out to the public in order to satisfy the hungry fans. Little did we know that these were not the final blueprints from which the original 11-foot filming miniature was constructed.

Thankfully, our historic set of miniature photographs guided us through the discrepancies shown in these drawings. In particular, the true alignment of the side keel with respect to the front ram. In the original drawings, it is shown just above the spline curve's middle line, when in reality it is centered exactly on the midline. This 3-degree rise is critical to getting the Nautilus to look correct.

Construction was actually a bit more straightforward once all the debating over scale was determined.

Once we landed ourselves in 1/32 scale, and with the miniature dimensions being slightly undersized in comparison to the actual stage set, we knew we could employ nearly 1/35 figures in place of true 1/32 scale figures. The difference is negligible and 1/35-scale figures keep the boat looking real and large enough to house its crew.

With the blueprints up to proper size, I began by breaking down the task of sub-assemblies necessary to get the submarine patterns complet-



Above l to r: Wheelhouse inner right wall pattern; "Croc" eyes lights being installed with wiring ceiling entry points shown; Wheelhouse floor components. Below: Wheelhouse outer shell pattern (top); Wheelhouse crewmen being tested and placed within controls (bottom).

ed. While I sectioned out the main keel and bulkheads, I handed the wheelhouse off to Scott Brodeen, which in and of itself is no easy task to complete.

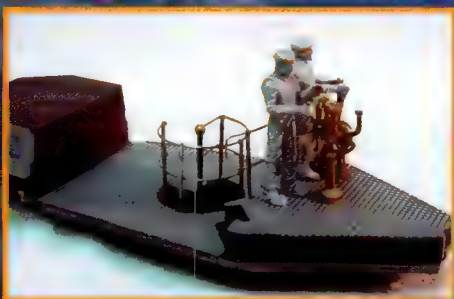
Wheelhouse

I instructed Scott to make sure that he merged the stage set dimensions into the interior area allotted to the bridge area, without making the overall appearance look out of scale. As it turned out, we had to keep cramming controls and pipes up against each other in order to fit everything into the allowed interior space.

David had instructed us to build everything that was or could be seen through the main view ports, and to not cut any corners. In answer to this we soon began to realize that we had set to create in its entirety and not just a couple of pipes, levers and a main wheel. Although those parts would very noticeably be present, we opted to go all the way to include all the gauges, all the upper ceiling rafters, all the pipes, all of the controls, the stairs, and of course the rear map table.

This interior space would have to be very carefully fit together to accommodate the two crewman that were planned to be at the helm, with one on the wheel and the other on the levers.

Since so many of the interior parts are so fragile, we managed to reserve some of our hefty budget to recast the patterns into white metal (high tin). Not that this gave us the strength we



needed, but it allowed for bubble-free parts since the process involves centrifugal casting.

All the remaining parts such as the pipes and master controls were injection pressure cast in urethane resin. The tiny gauges that line the forward and middle side walls (just under the pipes) were created in Illustrator, and then output to my inkjet printer.

Perhaps the hardest aspect of the wheelhouse was in concealing the lighting. We chose to use two small super-white LEDs. Incandescent are more susceptible to burnout, and a bit warm in color for what we wanted to accomplish. To provide an eeriness to the inside of the wheelhouse, the super-white LEDs cast a cool "bluish" white light, making everything a bit colder looking than the rest of the sub, which tends to always be depicted as yellow to yellow-green type lighting.

The LEDs were hidden up inside the

ceiling rafters; with the leads being sown through to the rear most cross members, and then sent downward and out through the floor. We also chose to add a 5-volt regulator to the line to preserve the life expectancy.

In contrast, the lighting used for the croc eyes were two 6-volt incandescent bulbs, fed through the inner recesses (tunnels) from the light sockets down through the front wall of the wheelhouse. There are only a handful of pictures that show the actual wheelhouse stage set without the actors being present. From these shots we were able to determine (through contrast in the pictures) that the overall tone of the set was very close to that of Model Master's Gunmetal. The remaining control stand, which is seen at the front left, is accented with Model Master's steel. All other accents appeared to be either brass, or possibly aluminum.

The floor exhibits its own unique pattern that of a dark gray/light gray checkerboard. We used Model Master's Euro Gray for the darker color, and Lt. Ghost Gray for the complimentary lighter color. Other highlights include the chocolate brown map table with brass drawer handles.

Crewmen

Having decided early on that we were going to follow the 1/32 scale guideline for the overall construction, we allowed only one deviation - 1/35 scale figures.

• Nautilus continued page 58 •

AT THE NEWSSTAND



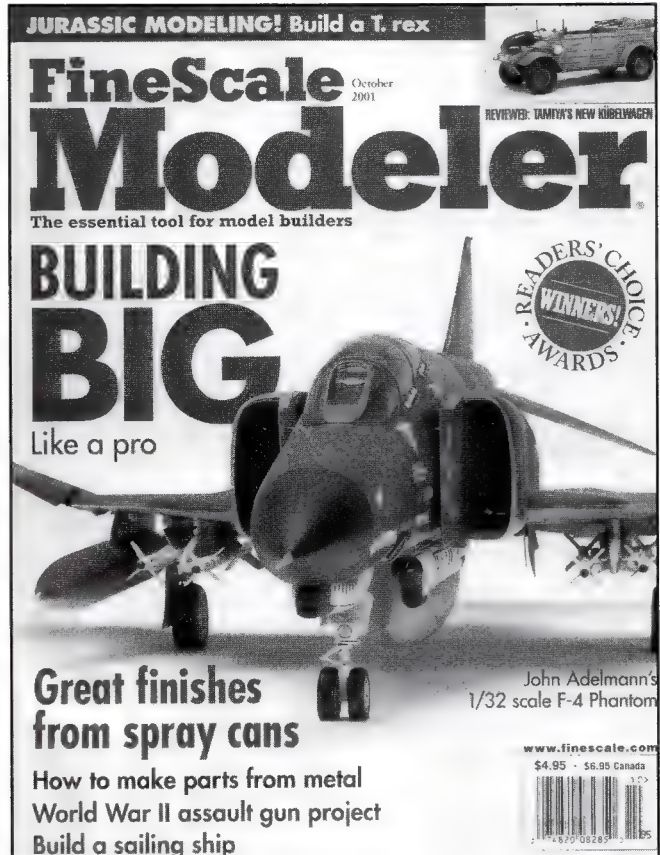
Historical Miniature #32

For you figure folks that are also into the historical realm, this particular bimonthly publication boasts tons of coverage of that particular genre.

This particular issue has some great articles including, but not limited to:

- **MFCA Valley Forge Show** - Tons of great color photos of superb work!
- **Prepare to Advance** - The basics of figure modeling made easy.
- **Painting a Battle Hardened Scottish Knight** - A great step-by-step painting guide with high quality photography.

Other articles are included as well as a new release section detailing what's new in the historical miniature field. If you're interested in this seemingly little known area of modeling, contact the publishers for subscription rates at: **R & K Productions, 31316 Via Colinas Unit 105, Westlake Village, CA 91362 Tel: 818.991.9044 • Fax: 818.991.9585 • E-mail: rkprod@earthlink.net**



FineScale Modeler Oct 2001

If you're not familiar with this publication, you have been seriously out of the loop! Mainly what you will find among the pages are articles that cater to those who model armor, ships and planes. However, the discriminating modeler can usually glean information that caters to their particular modeling pursuit. Besides the normal payload of routine articles, this issue includes:

- **Metalworking for Modelers** - Great info!
- **Reader's Choice Awards**
- **Mastering the Spray Can** - for those not into airbrushing but still want a smooth, beautiful finish.
- **T.rex Unleashed!** - a dino "how-to!"

Each issue is usually filled to the brim with Q & A, Reader's Tips, reports on the latest in the kit world as well as info on after-market product releases. For more information, contact them at: **www.finescale.com** or check with your local hobby shop for the latest issue!

Strange New THINGS

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®**, Attn: **Strange**, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.
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Coming at You!

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Irwin Toy..

presents licensed models based on Dragonball Z® characters! These kits come pre-painted and require no glue. There are six models in all: (shown) GOKU®, Super Saiyan Trunks®, Vegeta®, (not shown) Future Trunks®, Super Saiyan Gohan® and Super Saiyan GOKU®. You can look for an upcoming Kids' Korner highlighting these kits soon.

These kits are being marketed as allowing you to make your own action figures. Recommended age group is four and up. These are available at Toys R Us® and Target® stores for just under \$10 each. For more information, check with them or go to a couple of places on the Internet: www.dragonballz.com or www.irwintoy.com

Polar Lights..

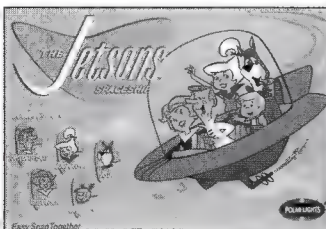
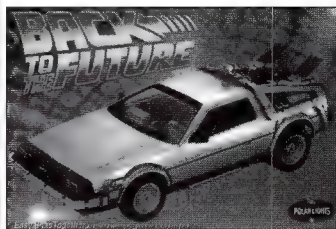


Imagine a place where a cat is the size of a Tyrannosaurus. A drop of rain is equal to a flood. "Land of the Giants" had its television debut on September 22, 1968. Synonymous with classic sci-fi movies and television programs, Irwin Allen used large props and blue screen effects to create a world unlike anything airing on TV at that time.

Every week, the cast of seven "little people" struggled to survive while stranded on a planet whose inhabitants were larger than life. Their only goal – return to earth. **The Spindrift** was their ship, allowing them to survive from day-to-day. This sub-orbital spacecraft was on its way to London when it was pulled into a magnetic force of a giant space warp. From 1968-1970 the seven occupants and one dog journeyed through 51 episodes of "Land of the Giants" on TV. Polar Lights is bringing you a series of all the seven little people...just kidding. Releasing in June of 2002 – the Spindrift Spaceship and in September 2002- the classic **Snake Scene** from the "Land of the Giants".

Another movie, "Voyage to the Bottom of the Sea," originally by Irwin Allen, debuted in September of 1964. The Actors Richard Basehart and David Hedison joined the cast, while guest-stars included Robert Duvall, Michael Ansara, and Victor Buono. **The Seaview** was the ship used to travel great depths to visit the last frontier of the sea. Releasing in March, 2002 – **the Seaview**. Polar Lights is proud to bring you authentic reproductions of 3 classic Aurora kits, based on Allen's work.

Three new snap kits are also slated: **The Jetsons** Flying car w/figures a perfect companion to your Scooby Doo Mystery Machine -- the **Delorean** from "Back to the Future" an all new 1/25 scale model, not a reissue and **Ecto 1** from "Ghostbusters" another all new 1/25 scale model. Not a reissue of the Ecto from Ghostbusters 2, these are all new releases slated for 2002. Polar Lights keeps putting out the hits!





DC Comics and Superman™...

has been busy introducing a number of these resin, pre-painted statues of their highly prized characters. This one recreates the scene from Action Comics #252 (May 1959), in which Supergirl was introduced to comic book fans everywhere. This was her first appearance on earth and here she is greeted by her cousin, Superman. The rest, as they say, is history!

The statue measures approximately 12½" tall and 13½" wide. The base is approximately 8¼" wide by 7" deep. Statue was sculpted by Tim Bruckner, includes a Certificate of Authenticity and retails for \$195.00/US. You can look for more on this and other Superman™ models and whatnot as our upcoming "Kits That Time Forgot" shines the light on the Man of Steel™.

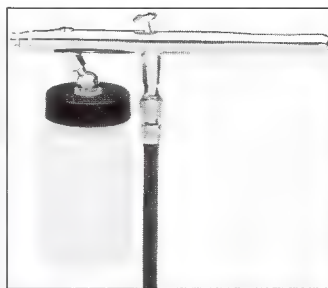
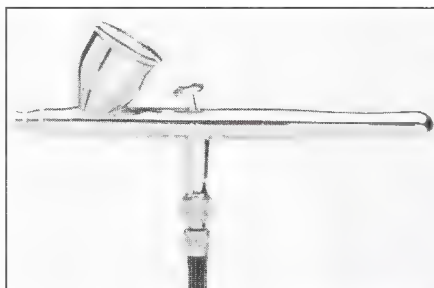
For more information on these and other upcoming limited production pieces, check with your local comic book store or check out www.dccomics.com.

Needful Things...

would like to announce that they have a new address. Please note that their contact information is now: **Needful Things, 57C Beaver Street, Ansonia CT 06401**. You'll want to update your records with this new information.

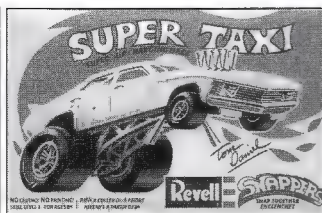
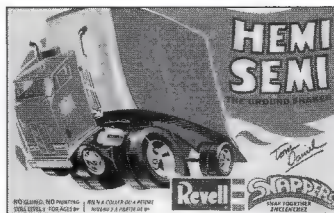
Medea-Iwata...

is please to announce the release of their new IWATA Revolution airbrushes. These dual-action, internal-mix metal airbrushes are manufactured to the same precision standards as the entire Iwata Airbrush line. These Revolution airbrushes are ideally suited for beginning students, hobbyists, crafts persons and industrial uses. There are two models available: Iwata Revolution BCR (bottom feed) and CR (gravity feed). List price is \$99 each. These new airbrushes are available now at your favorite dealer. For a complete listing, go to their website at: www.iwata-medea.com



Revell...

has been busy reissuing some classics that many of us had when we were kids, thanks to the creative efforts of Tom Daniel! These are appropriately named "Snappers" because of their easy build nature nor is painting required. The vehicles themselves are caricatures of the real thing and a fun diversion from what might be the normal slate of models for you. Check your local hobby shop today! www.revell-monogram.com



From Bill Webb...

comes a new resin kit, "Joey." He stands about 7½" tall and comes in five pieces. For more information, including price, please contact: **Bill Webb, 5 Gidji Rd, Miranda 2228 Sydney NSW Australia.**

Shirtz to Go...

presents licensed Ed Roth tribute **full color** T-shirts. These shirts can be ordered by e-mail at kingshirt@aol.com or by phone by calling Shirtz to Go (253) 839-8940. For Seattle area subscribers the shirts are located at Shirtz to Go at Southcenter Mall and Shirtz to Go at Seatac Mall. Visa, Mastercard, or American Express, cash and checks are accepted. Shirts can be ordered through the mail by sending a check or money order to **Shirtz to Go, c/o Matthew Schloff, 600 west Olympic #412, Seattle Wa. 98119**. Pricing is \$17.00 plus \$3.00 shipping and handling for SMALL - XL sizes and \$19.00 plus \$3.00 shipping and handling for the XXL size. These are brand new, fresh off the presses. You won't find these shirts anywhere else for some time.

Another note of interest is that Eddie Harris, the artist who designed this shirt, is quite a fine graphic artist specializing in hot rod and auto designs. Shirtz to Go will be doing some of the George Barris cars, including the Munster's Koach and the Batmobile, etc. as well more Big Daddy Roth.



Posthumous Productions...

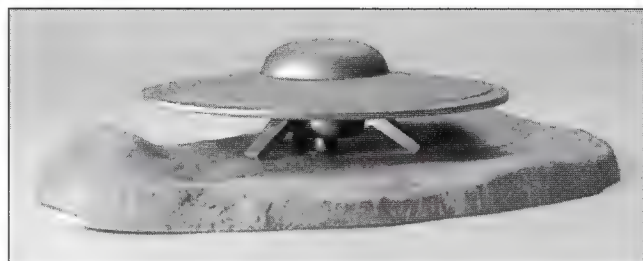
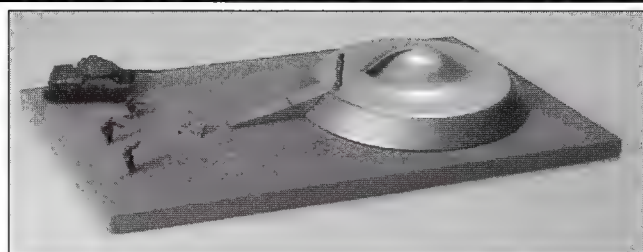
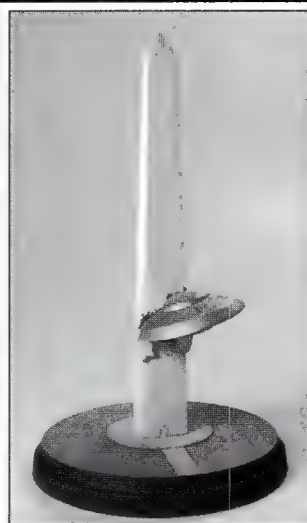
presents a number of things that will be especially appreciated by those who enjoy making sure that each of their models has some type of nameplate. Beyond that, if you have an extra Frankenstein or Dracula among your warehouse of kits (and who among us doesn't?), they are also issuing replacement heads for what they believe is a more accurate Frankenstein as well as a Son of Dracula head. This latter head bears a striking resemblance to Lon Chaney, Jr. in the movie of the same name. The Frankenstein head looks more like Karloff from Bride of Frankenstein.

A full line of nameplates are available, including these new ones to go with the kits you may already have: Monsters of the Movies Rodan, Godzilla, MOM King Kong and Phantom. For more information, please contact: **John Appgar, PO Box 89, Flanders, NJ 07836**



Mojo Resin...

presents the 120mm Grinch, sculpted by Joe Simon. \$25.00 plus shipping. For more information, contact: **Mojo Resin at 814.344.1540.**



Skyhook Models...

is offering up some new miniature kits for your modeling pleasure. Prices for each kit/scene are \$18.00 each postage paid. The Earth vs Flying Saucer is 1 and 1/8 inches in diameter and the Washington Monument is 4 and 1/2 inches tall.

The C57D from Forbidden Planet is 2 1/4" in diameter and the third kit/scene, featuring the saucer from The Day the Earth Stood Still is 2 1/4 inches in diameter. Everything in the photos are included in the kits. They easily fit in the palm of your hand and are very "cute."

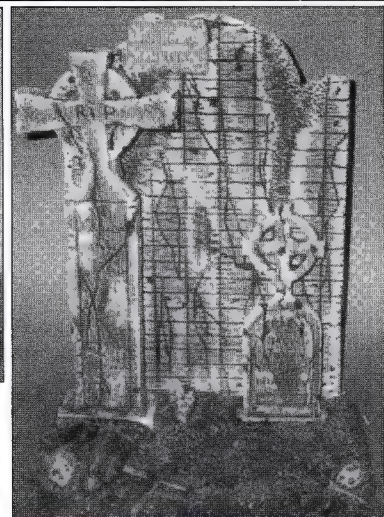
Skyhook has a full line of Sci-Fi models so you'll have to gear up the ol' computer and head on over to their Internet site, which is found at www.skyhookmodels.com and you can also check out their classified display ad found in this issue of the magazine. These kits are just too cool, aren't they?

From AMT/Ertl...

comes this reissue of the Silhouette Show Car, a concept car that, of course, never saw production in real life, but wouldn't we have liked that? Not long ago, we bid on and won one of the original kits (unbuilt) off of an on-line auction house. Had we known that this gem was going to be reissued soon, we never would have gone that route! Of course, it was immediately deemed prudent to run out and buy two of these reissues; you know, one to build and one to store. Yes, we're doing our part to help keep the modeling economy on track.

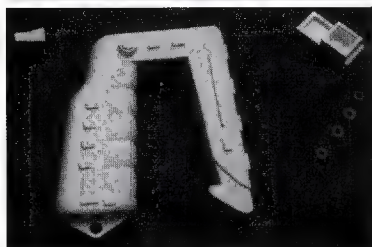
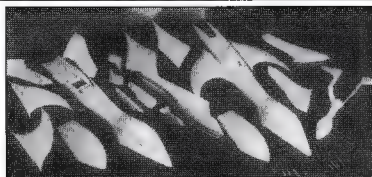
At any rate, this 1:25 scale plastic model is reissued in gray, not white as the original was and, as you can see, also includes new box art. The original box art is much better. Nevertheless, it's nice to see this one out and about again and available.





Nightwind Productions...

presents a number of bases and accessory packs. Graveyard I & II, Set One is up first on the left and features 19 pieces, with items including tombstones, crosses, skulls, rocks and stumps as well as a hollow cast coffin (13"L x 4 1/2"H x 3"W). Set II contains 17 pieces with items including tombstones, crosses, skulls, rocks, stumps and a hollow cast coffin (14"L x 4 1/2"H x 3"W). Both sets are ideal for 9" to 12" figures. On the far right is the Graveyard III, a diorama base designed for multiple uses and perfect for figures 9" to 12" tall. Base measures 15"H x 12"L x 9 1/2"D. For more info, contact: **Nightwind Productions, PO Box 50269, Minneapolis, MN 55405-0269 • Tel: 612.374.1796** or visit their website at: www.nightwindproductions.com



Stratosphere Models & Temporal Rift...

presents a number of models from the Sci-Fi end of the modeling spectrum! First up, below top is the Hybrid Technology Living Ship (Forces of Light), a 21"-long resin kit, with 21 resin parts and 22 metal parts! It is being retooled to include fewer pieces for easier assembly. This is a limited edition and retails for \$135.00 plus \$12.00 s/h. Below that is the Space 1999 Laser Pistol, a 1:1 scale sidearm of the Moonbase inhabitants. This resin kit includes 9 parts, MK2 version, also a limited edition, and priced at \$40.00 plus \$7.00 s/h. The Triangle Ship/Pirate Fighter (shown bottom left) has a 13" wingspan and is made up of 12 resin parts. This limited edition retails for \$75.00 plus \$9.00 s/h. The kit shown in the middle bottom is the Little Squid Fighter, a 13" resin kit including 26 resin parts and 9 vacuformed parts. This limited edition kit retails for \$65.00 plus \$9.00 s/h.

Finally, the Tropical Fish Cruiser, a 31" tall, 34"-long vacuformed kit made of thick plastic. Forty-nine vacuformed parts and 29 resin detail parts are included with this model. This kit has also just gone through a major overhaul and is now more accurate than ever.

This limited edition retails for \$199.00 s/h included. All prices are in US dollars.

For more information on these and other model kits, please contact these folks at the following: **Stratosphere Models, 2940 Barclay, #B, Montreal Quebec, Canada H3S 1J9 • e-mail: stratosphere-models@yahoo.com.fr** or **Temporal Rift, C.P. 63590, C.C. Van Horne, Montreal Quebec, Canada H3W3H8 • e-mail: temporalrift@mailwite.net**



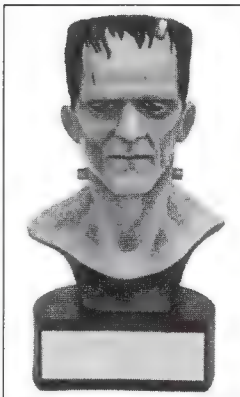
Polymorph Models...

announces new Construction Set Toy Bridges the Gap Between Model Building Kits, 3D Puzzles, and Math/Science Manipulatives.

Polymorf builds life-like models of creatures that walk, talk, and fly; vehicles; buildings; polyhedra; and even crystals. For ages 8 - 88.

Sets, which range in price from \$20 to \$80, can be ordered directly from the manufacturer at <http://www.polymorf.net>. This colorful web site is populated by models of flying eagles, charging dinosaurs, running dudes, spinning Ferris wheels, slithering snakes, leaping frogs, speeding dune buggies, and rocketing space shuttles to name a few. Free original animated clip art and cartoons featuring Polymorf characters are featured for viewing and downloading. A lesson on the geometry of the Platonic solids is also offered for personal or classroom use.

Polymorf is made with pride in the USA by Polymorf, Inc. which is located in Vancouver, WA. Rick Engel is the president of the company. The address is 11500 NE 76 Street, #A-3, #309; Vancouver, WA, USA; Tel: 360 - 449 - 3024; Email morfun@polymorf.net. An online media kit is available for the press at <http://www.polymorf.net/mediakit.htm>



N & T Productions...

announced the release of Mr Freeze - Painted - £64-99 (approx \$92) - Kit is £37-99 (approx \$53) Two face & Poison Ivy are both - Painted - £59-99 (approx \$85) each, - Kits are £34-99 (approx \$49) each. These are the same size (approx. 8.5ins) as the other 3 (Joker, Penguin and Catwoman) in this range.

Frankenstein - approx 4.5ins £17-99 (approx \$25) painted, £14-99 (approx \$20) bronzed and £12-99 (approx \$16) as a kit. For more info, contact them at: **N & T Productions, 19 Marina Dr, South Shields, Tyne & Wear NE33 2NH England Tel/Fax: +44 (0) 191 4563741 www.nt-productions.com**

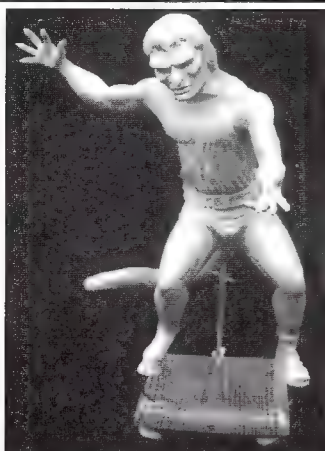
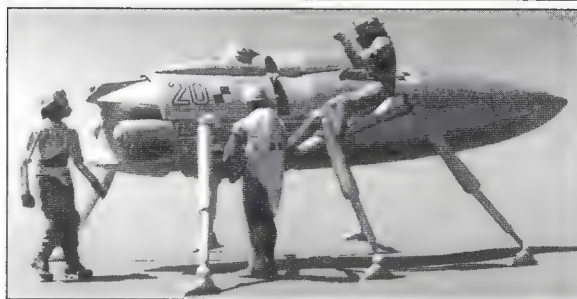
Sharkit...

has a number of quality Sci-Fi kits for the Sci-Fi modeler in you!

First up is the Alternative WWII German Mecha Panzerkampfwagen 1 in 1:35 scale resin. Includes an articulated chassis, detailed pilot and engine compartment and includes a RheinmetallBorsig Flak 43 3.7cm gun and a Raketenwerfer 46 (six tube rocket launcher) for a retail of \$69.00.

The second kit shown is the Arachnid Vehicle with an Alien Pilot and detailed cockpit interior. Retail is \$40.00.

For more info, contact them at: **Sharkit, 1 rue de la Mairie, 78440 Fontenay France renax@club-internet.fr** or on the Internet at the following URL: <http://www.chez.com/sharkit/>



Burroughs Model Works...

presents their latest sculpt Calibos, The Vile Prince, a massive 1:5 scale kit that will include a swamp base, complete with tree stump and a large python crawling into the water.

For more info, including pricing and availability, please contact them at:

BMW - Burroughs Model Works, Blake Burroughs, 1105 E Boyton #4, Marion IL 62959 • Tel: 618.998.1430 • e-mail: 2quake@gte.net

Dan Perez Studios...

releases its newest kit, Slimer, originally based on the work of Steve Johnson.

This is the second Slimer that Dan has produced.

Slimer is cast in high-quality resin, and comes in six pieces, complete with illustrated instructions. The kit, which is approximately 1:6 scale, measures five-inches tall, three-inches wide and four-inches long. Retail price is \$55.00 plus \$5.00 s/h.

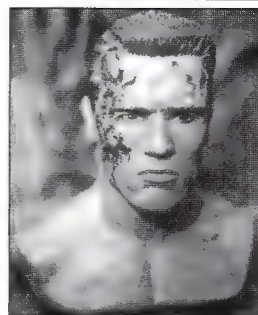
To see more of Dan's work, visit his web site at: <http://home.houston.rr.com/dpstudios/> or Tel: 713.460.3628 • e-mail: dperez3@houston.rr.com



Eden Small...

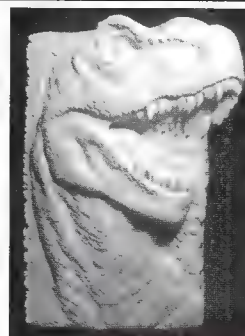
is pleased to announce their first kit, a resin bust called "I'll Be Back." Bust is 5 1/4" tall and comes in one piece. Unpainted: \$55.00. Painted: \$85.00. Prices include Air Mail postage.

Contact them at: **Eden Small, 37 Hillcrest Ave, Hurstville NSW 2220, Sydney Australia Tel: (02) 9586 0562**

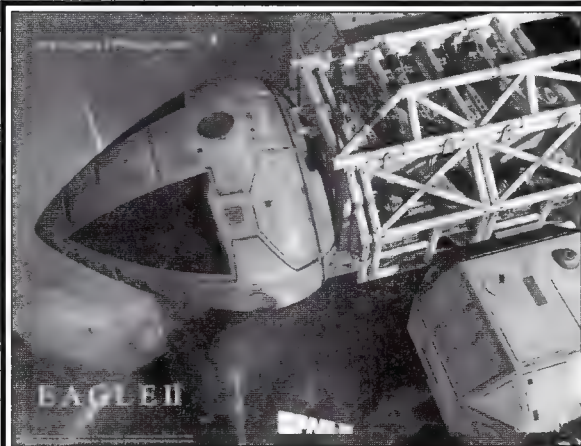


Hoosier Effects Lab...

announces the first in their line of Resin Model Plaques: Lestersaurus Rex, expertly sculpted by Joe Lester and cast by Doug Goins. Measures 11" x 17" and is ready to prime, paint and hang on the wall! Cost is \$40.00 plus s/h. Limited to 50 castings, get yours by contacting them at: **Hoosier Effects**



Lab, LTO, PO Box 9271, Highland IN 46322 • Tel: 219.923.1787. Money orders made out to: Doug Goins please.



← **Space: 1999...**

a Canadian-based company announces the release of these full-color, licensed Space 1999 Eagle II posters!

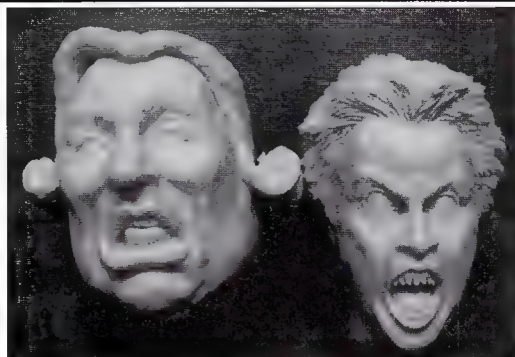
For more information, check them out on the 'Net at:

<http://www.space1999eagle.com/>

Richard Leach's... →

Sleeping Apprentice is still very much available from the folks at Joyz Toyz.

You can reach them for more info at: joyztoyz@home.com

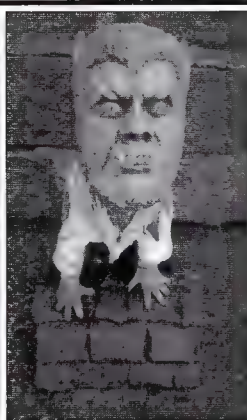


Wayne The Dane...

Just molded and ready for YOU!

Polar Lights Sleepy Hollow Accessory Heads Wayne's 1st solo kit release in years. A great addition to your Polar Lights Sleepy Hollow kit! Adds just the right finishing touch!

Features: Christopher Walken head Sleepy Hollow Town Burger victim head \$12.00 add \$4.00 S&H. Find out more by E-mailing Wayne at the following address: figuredane@aol.com



Budgie's Kits...

announces the release of these two great new kits: Chris The Creation and Ollie The Howler.

Both kits stand between seven and eight inches tall and are available now from BudgiesKits - The UK's Premier Producer of Fine Figure Kits.

For more info, please contact them at the following e-mail address:

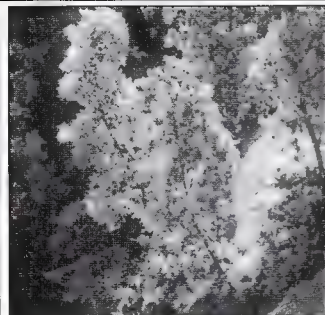
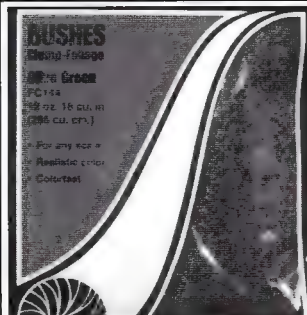
martin@budgiecage.demon.co.uk

Sci-Fi Spaceship Miniatures...

presents a number of quality vacuum-formed kits for you! Highlighted here are a number of kits and conversions that you can purchase from them.

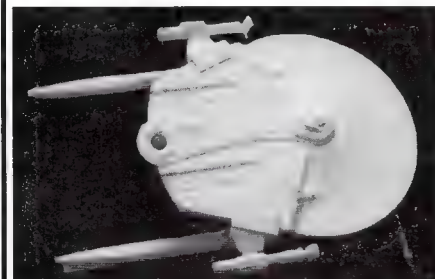
First up is the Klingon K-22 Scout Vessel, made up of 44 vacuum-formed parts, with a 14" wingspan and 10" length. Saratoga Class Light Frigate conversion kit to be used with their Avenger Class kit or the AMT/Ertl kit #8768. Includes 48 vacuum-formed parts and is 18" in length.

For more information on these or their full line of kits, graphics and conversions, please contact them at: **Sci-Fi Spaceship Miniatures, 132 Shelter Lane, Levittown NY 11758** Tel: 516.386.3196 (beeper) or e-mail: scifi-spaceships@yahoo.com • Internet: <http://www.tconl.com/~jaycock/scifi-miniatures/>



Woodland Scenics...

has a number of new diorama-related products available for the diorama builder in you! On the left are Bushes, a new generation in landscaping products. Bushes are larger Clump-Foliage that is available in 6 realistic colors and is great for making bushes, shrubs, hedges and trees. They are colorfast and can be used with any scale size. Shown in the middle is, Fine-Leaf Foliage, a new generation in landscaping products. Fine-Leaf Foliage is great for modeling bushes, saplings, trees, shrubs and hedges. On the right is Dead Fall, one of 40 new landscaping products. Dead Fall is a natural, ready to use product for modeling fallen or standing dead trees and stumps. Can model to most scales. Recommended usage is to create a naturalistic look of forest debris on a layout. Check them out on the 'Net at: www.woodlandscenics.com



SHOWTIME!

Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event and we'll post it here. Thanks! As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. If your show is not listed here, it is because we did not receive anything from you or we did not receive by this issue's cutoff date.

Send all show information to: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com.

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments.

• OCTOBER •

• DRONE-A-RAMA:

Stay tuned for more information on this event held in the United Kingdom or visit their site at:
www.dronemagftvmc.com

• IPMS VANCOUVER FALL MODEL SHOW & SWAP MEET:

October 6, 2001, 9:00 A.M. - 4:00 P.M at the Bonsor Recreation Complex - 6550 Bonsor, Burnaby, BC, Canada. Contact: Scott Hall, Phone : 604-524-8037 • e-mail: scottdhall@hotmail.com • Contact: Kevin Brown • Phone : 604-939-9929 • e-mail: ipmsmail@home.com or on the Web at:
<http://members.tripod.com/~ipms>

• ROCKY MOUNTAIN MODEL EXPO (ROMMEX):

A three-day event to promote the hobby, in Colorado Springs 26-28 Oct 2001! Le Baron Hotel ((719)-471-8680), Model Contest (Military, Auto, Sci Fi/Anime, Real Space, Aircraft, Figures, Gaming Pieces, and Ships), Vendors, Demonstrations and Swap Meet. For details, contact **Steve Kiernan (719)-282-3093** or e-mail: ampscs@codenet.net

• CHILLER THEATRE:

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ**. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline at 201.457.1991** for updated show information and guest lineup. Check them out on-line at: <http://chillertheatre.com/>

• NOVEMBER •

• MOD CON:

is being presented by the North Central West Virginia Scale Modelers, Saturday, November 3, 2001 at the Morgantown Ramada Inn. For more information and a show flyer contact **Scott Owen at (304)842-7091** or by e-mail at: sameowen@msn.com or visit our website at: ncwvsm.freesevers.com.

• MARCH 2002 •

• EAST COAST HOBBY SHOW:

March 23-25, 2002 at Fort Washington Expo Center - Philadelphia, PA. Trade and Consumer Show. Our 2001 show was SOLD OUT. Limited exhibitor space is available for manufacturers, distributors, publishers on a first-come basis for 2002. Don't be left out - CALL NOW: 800-252-4747. www.hobbyshow.com STILL ONLY \$695.00 PER BOOTH to reach over 1,500 retailers/buyers and 20,000 consumers!!

• APRIL •

• THE IPMS REGION 11 CONVENTION:

Saturday, April 13 - 14, 2002, hosted by IPMS SPACE COAST, will be held at the Elk's Lodge, SR 405, Titusville, FL. Registration 9:00 AM TO 7:00 PM 13 April. Awards presentation at 12:00 Noon, April 14th. For more information, contact **Mark Warthling, 3149 Brentwood Ln, Melbourne, FL. 32934**, Tel: 321-253-3230 (Between 6:00 PM - 9:00 PM ONLY) or e-mail: mwar123@cs.com. Visit our website at: <http://home.cfl.rr.com/spacecoast/home.html> Hotel: Days Inn KSC. Tel: 321-269-4480 or Toll free 1-877-767-3297. Mention IPMS Modelfest for Special Convention Rates.

• MAY •

• THE 7th ANNUAL VERONA MODEL SHOW & CONTEST

May 18, 2002, at Verona Middle School, Hwy M, Verona, WI. This year's theme is the 70s. Anything to do with the disco decade is eligible. For more information, please contact: **Jim Turek, 2639 Country View Ct., Monroe, WI 53566** • e-mail: jjtrmodel@yahoo.com • Tel: 608.329.7222

A giant named Goliath; a shepherd named David.
One trusts in his own power; the other trusts in God's...

DAVID & GOLIATH

AVAILABLE SOON!

David: approx. 6" tall



Goliath: approx. 9" tall

Photos of finished, unpainted sculptures.



Price has not yet
been determined.
Stay tuned!

Sculpted by Gabriel Garcia!

David & Goliath two-figure kit will include: Both figures, Goliath's sword, shield, David's sling and two interlocking bases with nameplates.
Check our Internet site for the latest updates on this kit. We will have two other fantasy-based kits from sculptor, Daniel Horne out sometime in 2002!

CAT'S CALL™

Sculpted by Joe Laudati

\$110.00

plus s/h:

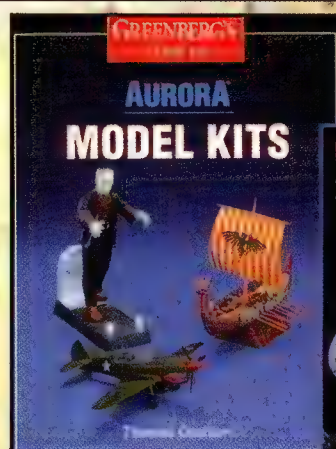
\$8/USA • \$12/Can-Mex • \$18/Foreign

9½" Tall!



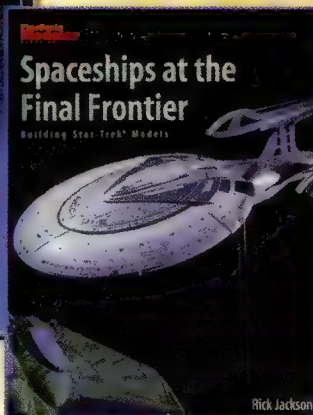
Cast by Mark Brokaw

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Aurora Book: \$39.95 plus s/h

S/h for books: \$4.00 ea



Spaceships Book: \$21.95 plus s/h

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Kits That Time Forgot



Digging up those kits that represent our Blast from the Past!

• **Brother Rat Fink!** • — Article by Mark McGovern; Photos by Ken Roshak



The 1960s were a wonderful period for the horror figure modeler. The success that Aurora Plastics Corporation was enjoying with its line of classic movie monster kits did not go unnoticed by the other model manufacturers. Revell followed suit in short order, starting with their line of Fink kits. These were based on the art of Ed "Big Daddy" Roth.

In addition to his show cars, Roth was known far and wide for his airbrushed T-shirt designs, which featured his wildly imaginative monsters. The Fink characters had a distinctive family appearance, with their bulging, bloodshot eyes and snaggle teeth; yet each was unique. The models that Revell based Roth's monsters on were deceptively well engineered. Although they were simple to build, they packed lots of detail.

Ed Roth passed away earlier this year, but part of the legacy he left was his crazy characters which became those classic Revell monsters of the 1960s. I came across an original issue "Brother Rat Fink...On a Bike!" kit at a toy show back around 1985 and the nostalgia bug bit hard. I had the model slapped together in no time and had a ball doing it (*Fig 1*). Thanks, Mr. Roth!

Later, I bought Revell's reissues of the Finks that came out in the 1990s, thinking I'd get around to building them "some day." When Fred DeRuvo asked me to do an article on one of the Fink models, I knew that "some day" had arrived. Since the kits were so uncomplicated and easy to build, I thought it would be more interesting if I were to rebuild my Brother Rat Fink, which was due for an overhaul. An out-of-production model is usually more available (not to mention more affordable) as a buildup rather than a mint-in-box kit. So, it seemed to me that the techniques and the pitfalls presented in this article might come in handy for the bud-

get-conscious modeler.

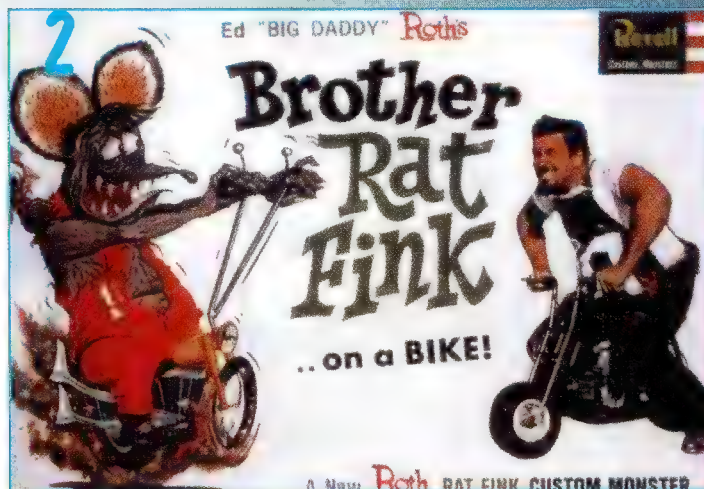
Starting From the Bottom Up

For some reason, I like to try to build the models from my (dissipated) youth to resemble their original box art. In this, I have found an invaluable aid: *Classic Plastic Model Kits Identification & Value Guide* by Rick Polizzi (Paducah, KY: Collector Books, 1996). This book contains a reproduction of the box art for Brother Rat Fink (*Fig 2*). I thought it would be fun to follow that picture and display the model so that it would appear to be sailing along, with its wheels suspended over the road on a greasy brown oil cloud.

To do this required a sturdy base. I purchased a pine craft plaque at a craft store, which filled the bill nicely. I drilled holes in the bottom of the bike's engine block and rear tire to accept two pieces of clear sprue. Corresponding holes were drilled into the kit base piece and the craft plaque (*Fig 3*). The photo shows how the drilling began to affect the old, weak glue joints. I had to reinforce these areas with tape, so that the sprue mounts would line up properly after I'd reassembled the bike and was ready to glue it to the base.

The Bike Breaks Down

In order for the figure to sit on the bike and have a firm grip on the handlebars, I had to first complete the bike. The first step there was disassembly, which was no problem. Once the tape reinforcements came off, the bike pretty much fell to pieces. I took advantage of the fact that the old paint job highlighted the various molding flaws. The mold-parting lines were shaved off with a



1) Brother Rat Fink buildup (circa 1985) 2) Original box art for Brother Rat Fink 3) The bike was located on its clear sprue mounts before disassembly

hobby knife (Fig 4). The blemishes from the blade, as well as ejector-pin marks, were smoothed with sandpaper.

Finally, the bike was ready for paint stripping. I sprayed the parts with Easy-Off Fume Free Oven Cleaner, placed them in a plastic bag, and left them for a few hours while the oven cleaner did its work. Be sure to wear rubber gloves and eye protection and spray this stuff in a well-ventilated area. If it'll take a fifteen-year-old paint job off a model, think what it can do to you (Fig 5)!

Back to the Base

While the bike's paint job was coming off, I finished the base. The craft plaque was sanded smooth, then given two coats each of stain and a clear polyurethane finish. Self-adhesive felt pads were stuck underneath the base to make it easier to handle.

The painted "roadway" kit base was glued down with 5-minute epoxy. Rocky terrain, made from a little crushed clay floor absorbent, was added to ease the transition to the finished craft plaque base. Weeds made of railroad turf added some more interest to the scene. These materials were glued down with a 50-50 mix of white glue and water.

The natural colors of the absorbent looked nice, but contrasted poorly with the painted kit base. A wash of flat black was applied to all the ground work and allowed to dry. Then, I dry-brushed everything with a mix of Testors Sand and Light Ghost Gray to create a dusty look on both grass and rocks. A dollhouse-scale beer can seemed an appropriate accent.

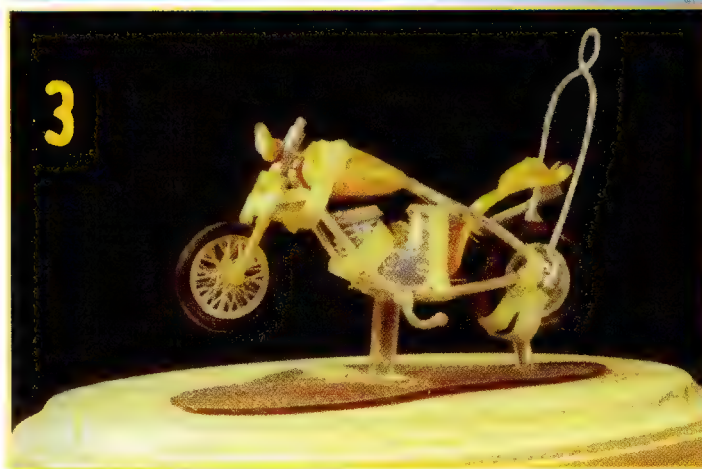
If the illusion of the bike being suspended above the smoke was going to work, the clear sprue sections which were to support it had to be absolutely transparent. I sanded the sprue with increasingly fine sandpapers, working down to 2000 grit. Then the pieces were dipped in Future Acrylic Floor Finish (Fig 6).

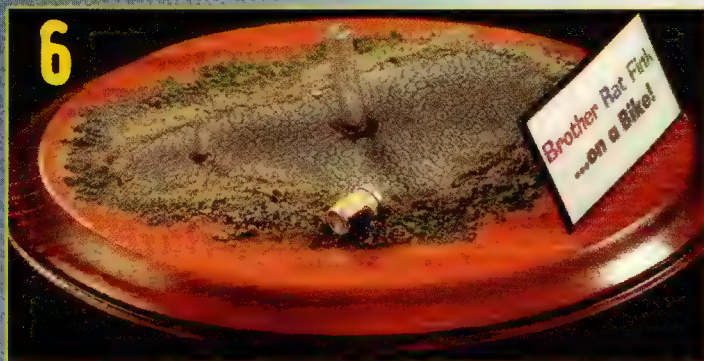
I sprayed a fluffed-out cotton ball with Testors Military Brown and Light Ghost Gray for the oily smoke on which the bike would appear to be floating. The final shaping of the "smoke cloud" was done after the bike was cemented to the base.

Improving a Fink

The figure of Brother Rat Fink was much easier to clean up. I removed the key chain and hair pieces to make painting easier.

4) The old paint helped to highlight molding flaws, such as this parting line 5) ALWAYS use caution when applying caustic paint remover!





6) The base is done - now all we need is the model! 7) Seams on the figure have been filled as needed and sheet styrene soles added to the boots.

Some lacquer thinner was daubed along the glue joints. This quickly softened the adhesive so I could pop the parts off with a flat dental spatula. As with the bike, I removed the molding flaws then ate off the paint with Easy-Off.

Once the paint had been removed, I fixed some cracked glue joints and filled some of the seams. I say "some of the seams" because I left many of them alone. The seams which ran down the sides of the pant legs, for example, appear on real pant legs, so why remove them? I also added sheet styrene soles to the hollow undersides of the boots. This improved their appearance and also added more gluing surface to attach the figure to the bike (*Fig 7*).

The hands, although sculpted with excellent bony details, were posed with the fingers open. This imparted a toylike appearance, so I closed the fingers around the handlebars of the bike. The basic procedure is illustrated in *Fig 8*. I used gel-type superglue with an accelerant (which makes the glue cure instantly), to hold the cut pieces together and fill the gaps above the knuckles. The cured glue must be filed or sanded immediately. After an hour, it will be harder than the styrene and almost impossible to smooth. You can see the difference between the kit hand on the left and the new pose on the right (*Fig 9*).

The arms and hands swiveled at the shoulders and wrists, which made it easy to position the hands on the bike's handlebars. The figure was placed on the partially reassembled bike, with the hands in position on the handlebars. I brushed plenty of Tenax-7R liquid cement into the joints at the shoulders and wrists. Once the cement had dried, I filled the joints with Milliput Epoxy Putty.

The model's engraved fur details wasn't very convincing, so I tried something to create more realistic detail. First, I cleaned the figure with a mild soap and water solution. Then, I applied Liquitex Acrylic Texture Gel/Blended Fibers to the arms and head

of the figure. This is an acrylic medium which comes mixed with various additives for different texture effects; the stuff I used has fine fibers mixed into it. The Texture Gel was applied with an orangewood stick and a fine brush, following the existing pattern of the engraved fur. This was allowed to dry thoroughly (*Fig 10*).

How to Paint a Rat

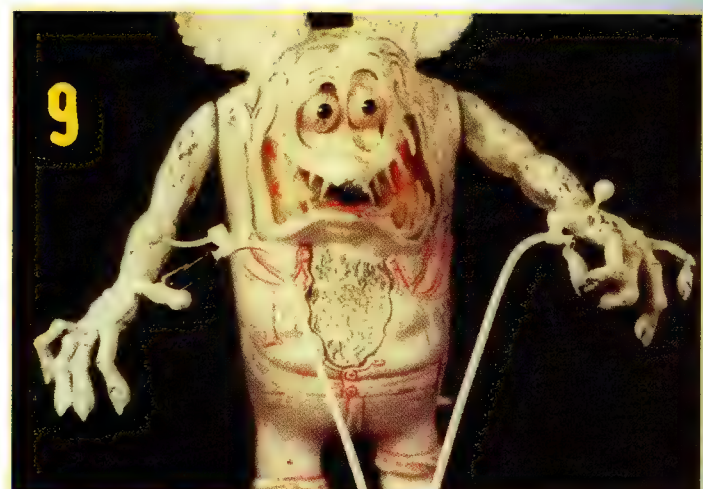
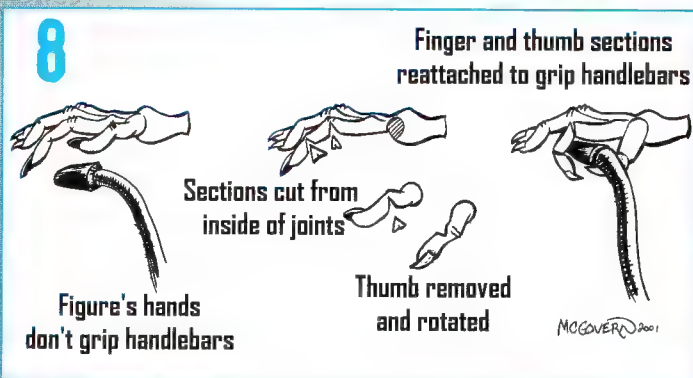
Once the acrylic "fur" had dried, it was time to paint the figure. I primed with flat white to give the brightest undercoat to the colors I was going to use on this fantastic creature. The interior of the mouth was airbrushed with three shades of red, from a light color red to burgundy. This lent an appearance of depth to the flat piece.

The figure's jacket and pants were airbrushed with a flat red base coat. This was allowed to dry hard overnight. Going along with the box art, I added a touch of Military Brown to Brauviolett (a purplish-gray WWII German camouflage color), for that nice, ratty look. Then I hand brushed the basic fur color over the face, hands, and tail. I also gave this application plenty of time to dry also.

The entire figure was given a wash of flat black, to emphasize all of the recessed details. When the wash was dry, I began to drybrush the flesh colors. It occurred to me that the figure might look more interesting if the flesh color was different than that of the fur. I worked more purples into the flesh hue, starting with pure Grauviolett and working in Napoleonic Violet for the lighter shades. This was going to be one wild monster!

I used increasingly lighter shades of the basic fur color to bring out the details there. The "toupee" hairpiece and ear tips were painted black. The eyes, teeth and nails were done in varying shades of yellowish-brown. Lastly, I took care to touch up the little "Fink Bat," who rides on Brother Rat Fink's shoulder. Actually, I was pretty happy with the old paint job on Fink Bat. The

8) Illustration showing the repositioning of fingers 9) The left hand's pose is out of the box; the right hand's fingers have been repositioned





10) You can do a lot with acrylic gel "fur" 11) Fink Bat sports a stretched sprue tail 12) Sissy bars old (left) and new (right)



touching up was done mainly on the tail I added to the little guy, to camouflage the mounting pin I used to secure him into position (Fig 11).

Brother Rat Fink's garments were red on the box, so they were painted red on the model as well. I used several different reds to make the vest look like red leather. The pants were washed with a dark wine color, then drybrushed with lighter reds and even a little pure white, so that they looked like red denim. Once the last details had been touched up, I gave the entire figure two applications of Testors DullCote. The vest, belt and boots were brushed with clear satin to create a leathery look. The teeth and nails were made shiny with clear top coat.

To create a nice glassy appearance, I daubed a glob of 5-minute epoxy over each eye. The figure was held face down, so that the epoxy formed a corneal bulge over the irises. When this bulge became too pronounced, I turned the figure face up. Then, when the bulge became too flat, I turned it face down again. The juggling had to be kept up until the epoxy had set.

Brightening Up the Bike

The bike was partially reassembled into several parts for painting: the handlebars, wheels, engine, frame/gas tank, fender, seat and sissy bar. A lot of the time I put into this project was spent on smoothing the bike parts because they were to receive either a gloss paint or metalizer finish. Therefore, almost everything was sanded down with 2000 grit paper, then polished before painting.

The frame/gas tank and fender were done with Turn Signal Amber Metallic over a flat yellow base coat. The areas to be chromed were sprayed with Testors Buffing Metallizer. This was my first experience with the stuff and it really buffed out to a con-

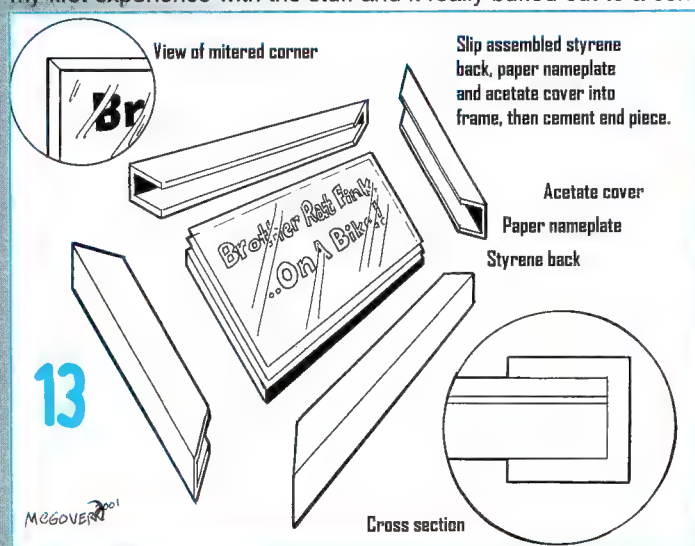
vincing metallic effect. However, the sealer made to be used with it wound up dulling the finish...ah well. I hand brushed the handlebar grips, tires, engine and the seat. The kit sissy bar broke during the repeated sanding, so I used it as a pattern to fashion a new one from wire (Fig 12).

Before I reassembled the painted bike, I attended to some details. The gas cap was a featureless lump molded on top of the tank. I trimmed it off and added a Detail Master 1/24 scale generic cap. A 3mm red acrylic jewel became a taillight on the rear fender. A piece of Bare Metal Foil was applied to the headlight to represent the reflector. The light bulb, made from a bit of white stretched sprue, was glued to the center. Then, a clear dome from a jiggly doll's eye was attached with Clear Parts Adhesive to create a "lens."

On the Road Again

Final assembly was pretty straightforward. I reassembled the bike, using Tenax-7R to hold the engine onto the small mounting tabs. Gel super glue was used elsewhere. I checked the position of the figure on the bike, then attached it using 5-minute epoxy. I was able to use the same batch to cement the handlebar to the bike and the figure's hands. More epoxy glued the bike to the pins on the base. Then I applied a 50/50 mix of water and acrylic matte medium where necessary to attach the painted cotton smoke under the bike.

I also made a nameplate for the model, using Evergreen .080" channel and a piece of .020" sheet styrene to make a "picture frame" into which I could slip a computer-generated sign. A slip of clear acetate protected the sign. Fig 13 shows how it went together. A miter box proved invaluable for cutting the channel. The sign was supported by two sheet styrene triangles glued to the back. I thought the final effect wasn't too bad. The 47 hours I put into this project offered a fun trip into the past!





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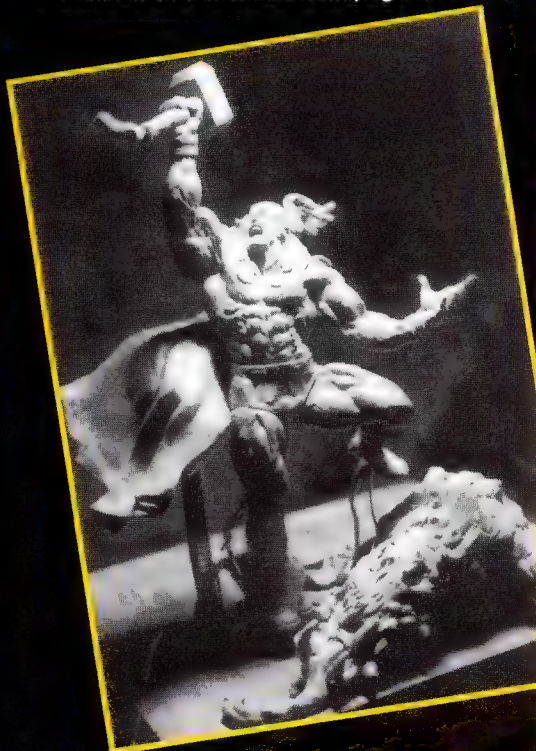
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Left: Thor for Marvel. Middle: Grendal Prime for Matt Wagner Right: Earth X Captain America for Marvel

kind of. We interpret 2-D into 3-D and when the 2-D artists are happy it can feel pretty good. Ross is incredible; I feel like we've been acknowledged by Galactus or something, "YOU MAY CONTINUE SCULPTING!!" (In our best Galactus voice.)

MR: Take us through the Shiflett Brothers sculpting process. I see you as a tag team.... Is this correct?

Brandon: That's pretty much right. One of us will take on a project based simply on who wants to do it more. Some stuff goes back and forth, but we tend to lean in certain directions.

Jarrold: I like plesiosaurs and any monster that kind of looks like the Rancor.

Brandon: While I like women and sci-fi more, but we are constantly art-directing over each other's shoulder, whether our hands are physically on the piece or not.

Jarrold: Our sculpting process...hmm, we bind aluminum wire into the shape of the skeleton, bind it with floral wire, and hit those binds with super glue. Maybe a little aluminum foil in the places that will be thick; you don't want to go over more than an inch or so, or it'll lead to stress and possibly cracking in the end. And from there, it's a couple of hours of just laying on strips of different sizes to get the general pose. I think we tend to be pretty rough with them. If one of us completely smashes a piece against a wall, totally destroying it, something like that might pass without even mentioning it, even when they seem to be going well.

Brandon: We almost never do concept sketches. We really can't draw; it's just easier to go ahead and get the piece going. I think we get a lot of reference, and maybe measure limbs sometimes. Putting pieces in front of a mirror is usually a pretty good idea and it helps get the kinks out.

MR: What is your thought process? Do you visualize the work?

Jarrold: We might look through some old Barlowe

sketchbooks, or something we like to reread whatever the characters are from and imagine who would play them in a movie. That kind of thing will get your imagination going, you start getting images of what might be cool. We imagine them fighting other characters and who would win, he could bet that guy but not, this guy.

MR: What is your favorite medium to work in?

Brandon: We work exclusively in Super Sculpey. We mix gray Fimo into it (one pack to one box of Super Sculpey). We do this because: (a) Super Sculpey is a horrible pink color; and (b) It's easier to see nicks and imperfections in the flat gray than in the translucent pink.

MR: What is the preferred scale for you to work in?

Jarrold: We like to work in 1/6th scale, but basically anything between 7 to 12 inches is good for us. We don't know how in the world people sculpt the very small stuff like D&D miniatures.

MR: In what time frame do you complete a sculpture in?

Brandon: We are notoriously slow compared to other guys in the industry. It usually takes us one to two months to complete a project. We put about 100 to 150 hours into each piece, depending on detail and size.

MR: Which do you prefer working on, pre-paints, action figures or model kits?

Jarrold: We love them all, but model kits are the best because you can see what the modelers who paint do to really bring them to life.

MR: What is your dream project?

Brandon: We've been so lucky, I think we've worked on around ten dream projects already. Our real dream might be to work in some way with our sculpting heroes: Nirasaw and Takeya.

MR: What was your most difficult project to complete?

Brandon: Oh that's easy, the cold cast porcelain Draco from Moore Creations. With all the scales and the size of the piece, it almost took us forever. In the end though, it was worth it. The project was a big success and we were really happy that the fans of the movie seemed to like the statue. That's cool.

MR: Would you tell us what was the most fun you had working on a piece?

Jarrold: That's a tough one I'm thinking the Lord Tyler or maybe the Grendel Prime. The Tyler because going from Bisley designs is always fun; the Grendel Prime because the Warchild series was so cool. It's fun when people bring you these characters you already love, and you get to play with them and influence how people see them. It's wild!

MR: Do you have any foreseeable plans or projects for film?

Jarrold: We just consider ourselves figure sculptors really....I think we're too lazy to work in movies. I'm non-committal and Brandon won't listen, so I think we'd get canned pretty quickly. Actually, we might work on this stop-motion thing but it's still pretty early on to say.

MR: Do you plan to pick up any licensed properties to produce on your own?

Brandon: We have discussed this; no plans right now, however we are keeping our options open.

MR: You fellas are now producing kits of your own, the first as mentioned earlier being Chloe: Aviator for Hire. Can you tell us what gave birth to this piece and what else can we expect from your originals in the future?

Jarrold: We've always sculpted originals. We have them sitting all around our studio, half finished.

Brandon: Chloe was the first one we decided to take to completion and we are so excited about the possibility of doing a whole line of originals. Maybe even focusing our careers on our original sculptures; it's great fun to put something out that is wholly your own creation.

MR: You have done a number of sculptures for Randy Bowen, what were they and which one was your favorite to work on?

Jarrold: We worked on some of the mini-busts: Wolverine and The Black Panther. But our favorite Bowen piece we did is undoubtedly the cold cast porcelain Grendel Prime. We were big fans of Matt Wagner and all the Grendel books, and this was a big thrill for us to work on.

MR: You are currently working on a Captain America from Earth-X. Can you tell us something about it?

Jarrold: The Earth X Captain America you see on the site is a prototype sketch for a cold cast porcelain statue that will come out from Dynamic Forces. We are just finishing up the real one and it's been a blast to do. This is the first time we been able to talk about this project; it's been somewhat hush-hush. We actually just received permission from Alex Ross to talk about the piece for this article. The piece will be up on our site very soon.

MR: Cool, Our readers got the word here first! This is pretty exciting, as the prototype looks fantastic. We all

look forward to the release of the statue. You guys did a few sculptures of Marvel superheroes for Toy Biz; can you tell the readers what was it like working on the Marvel model line?

Jarrold: A lot of fun. We worked on the Wolverine, The Rhino and Thor. First off, these are the comic characters we grew up with. Secondly, these were more for kids and so we got a kick out of doing stuff we thought a lot of kids would play with.

MR: These Marvel kits are really cool. I think your Thor is one of the best styrene models out there. Do you have plans to do more Marvel Superheroes?

Brandon: We'd love to. They've got some great characters that are like old icons, and they're fun to sculpt.

MR: Do the Shiflett Brothers have any advice to give to budding sculptors?

Brandon: Don't be afraid to use reference! We build huge cardboard walls of reference for each project and keep them directly in front of us. Also, sculpt what your interests are. We love science fiction and comic books, so that's what we sculpt. It just takes so long to do, that your subject needs to be something you feel very strongly about. And try to listen to criticism without freaking. Oh, and don't smash your pieces!

Jarrold: Speaking of budding sculptors, we have a young Canadian prodigy that we have been working with; her stuff is a trip! She sculpts freaky old people that you wouldn't believe, and some fantasy stuff. She has a website up at: www.angelatbot.com If you're into fantasy stuff, be sure to check it out.

MR: I'd like to thank you guys Brandon, Jarrod, for taking the time out of your busy schedule to do this interview for Modeler's Resource, and for sharing with our readers some insight on the Amazing Shiflett Brothers.

Jarrold: Thanks Norm. We'd like to thank Fred for the interest in our work that led to this article; we really appreciate it.

Kabuki for David Mack



• Nautilus continued from page 42 •

We had been offered a set of the Donny Francis' infamous 20,000 Leagues Under The Sea characters, which look pretty close to the original actors. My main complaint was the bad quality of the castings, which were crying out for further work. I had them re-sculpted and posed into new positions that would allow for better installation within the confines of the boat. For example, the crewman needed to have both sets of arms posed to be able to effectively grab the wheel and levers. What we ended up with was a castable set of figures that was easy to build and reliable for posing.

We then got all our sources together for the few color pictures of the crewmen's suits and began painting them in oils to ensure a rich luster to their faces and clothing. Prussian Blue was the dominant color with Cadmium Red as the accent color. Both matte and semi gloss blacks were used to provide the boots and belts.

After having them in position, we decided to add the little amenities such as the "automatic pilot" ropes for holding the wheel steady, just as shown in the Disney archive pictures. The levers were positioned more for action, than for convention.

With all of the wheelhouse components in place and finalized, it was now time to start the lighting test and to work out how all the wiring was going to be channeled through to the upper hull's electrical connection grid, which sits just under the wheelhouse. As the Wheelhouse was being fitted into place, the clear float tube was the last item installed via a quick pin so that I could remove the unit several more times before committing to a final assembly.

It's hard to describe the view from just the photographs being presented here. Unless the viewer is able to walk up to the miniature and gaze through the forward and rear view ports, one wouldn't truly gain the "stage like" presentation this model has to offer. Adding the crewman cinched it.

Patterning

When Scott and I began this project, several building decisions confronted us right from the start. The most obvious to me was how were we going to resolve the hull. Would it be best to divide it into an upper and lower, or a left and right half?

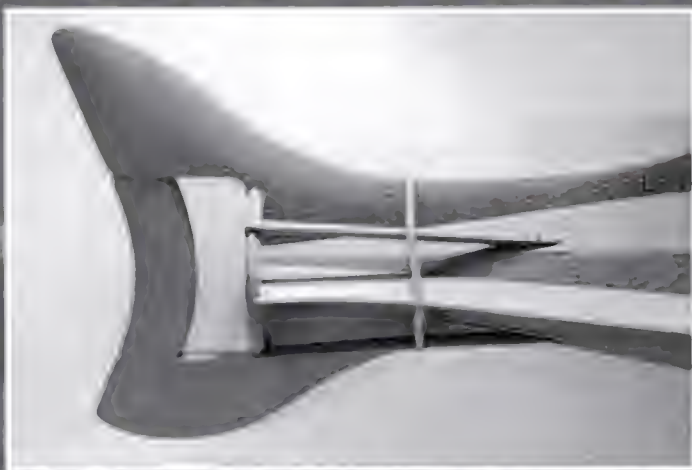
My initial decision leaned toward the left and right as being equal halves, which would have carried with it the salon window as a complete unit. Scott's solution was the opposite, in which he proceeded to point out that if we went with an upper and lower hull design, we would have only four small areas where the seam would show through. Additionally, the upper decking would be uninterrupted, since no seam would be running down the midline.

I had to admit that this made a lot more sense and I liked particularly that we could keep seams out of detail areas.



Top: Wheelhouse inner left wall details. Note the LEDs located about midway back. Middle: Two wheelhouse crewmen painted and posed into their final positions. Bottom: Portside lighting test with croc eyes and interior LEDs on.

The breakdown of major patterns became the following portions: upper and lower hull, wheelhouse, dorsal fin, tail, front raker archway, front raker, front ram, and left/right side keels. The major sub portions then followed with the hatches, skiff, prop, prop guard/supports, salon window frames, lower keel details, speed screw, and display stand. As we started through the pattern making, strength of part, or rather how fragile it was, became the determining factor in what would become white metal vs. the standard casting resin. So much of the wheelhouse had shown us that we should really opt for strength in such places as the rear prop guards & supports, the salon window frame, the underbelly vents, hatches, and lower keel detail pipes. To achieve these white metal parts we made the standard traditional plastic patterns, and then made Platinum RTV molds. Into those molds we poured melted tin to create a hard master tool. All of these hard master tools were then given to the metal shop's general manager to produce vulcanized rubber spin casting molds.



From top left clockwise: Completed master pattern frontal area, which includes the rakers, raker archway, side keels and wheelhouse; upper mid-sectional view featuring the rear dorsal fin and hatch barrel (note the dive planes on the side keels); mid-sectional view showing the lower front keel details such as the speed-screw and "aspirator;" tall section showing the curved rudder, prop supports and guard unit.

Once done we could then produce a short limited run of white metal parts to complete the multiples needed to build up the miniature.

All remaining parts were patterned and laid into RTV molds for injection pressure casting with standard polyurethane resin. Many of these resin parts had to have brass solid stock embedded into the casting to provide a tad more support. For example, the speed screw and the side keels each had solid 1/8" brass stock placed through as center shaft supports or connection pins. This added greater strength to the whole of the assembly.

Molding

In order to get our replica finished, we had to stop and make an investment decision. We knew that the pattern wouldn't be effective to simply build up, thus making any interior work completely beyond the hope of getting done in any practical way.

We also knew that at some point in the near future, we would want to add the salon interior. This meant that everything had to be made hollow, yet strong. At this scale there would only be one way to really get that to happen

effectively, and that would be to create fiberglass castings of the master hull patterns.

Each of the hull patterns were then mounted atop 8 foot by 2.5'-foot wide wooden tables with bracing underneath. We next took each of the hulls and mounted them to risers to create the excess area in the molds from where we could trim back to the hull edges. All other recesses were filled in with WED clay to form the outer riser shell. Since I couldn't afford to create these molds as 8-foot long blocks of solid RTV rubber, the answer was to create a jacket into which a rubber skin would be held in place. The jacket had to be rigid, and therefore made out of several layers of fiberglass. But, in order to get to the jacket's dimensions, we had to first build up the master hull patterns in a thickness of WED clay. Typically, you only need to increase the mass by about an inch in all directions, onto which keys are placed so that there is a locking mechanism between the jacket and the RTV rubber skin. Having done so to both patterns, we were now ready for the jackets to be made. Scott Brodeen handles the jacket build-up, which is comprised of three separate layers. Once hardened, the jackets were unbolted and peeled loose from the wooden shelves.

• Nautilus continued next page •

To create the inner skins, all the WED clay was removed from the master patterns, and then a coating of release was added. The fiberglass jacket was replaced into the registration bolts surrounding the perimeter and sealed with hot glue. "Check holes" are drilled at various locations on the jacket and finally, the pour spout was added. Large quantities of evacuated RTV were mixed and slowly poured into the jacket until it filled up to the middle of the pour spout.

Once the RTV had cured (overnight), the jackets and skins were peeled from the patterns and cleaned out. All that was left to do was assemble the molds, and lay up the fiberglass. As seen in these pictures, the castings proved to be reliable copies of the master patterns.

Display Stand

To have a "great" boat, as Dave would often say, simply wasn't enough in and of itself. We knew there would come a time when we had to face having to design and complete the display stand. My overall concern with creating the display stand was that it not be some lame set of uprights that this lavishly adorned Victorian style submarine is placed upon. Secondly, it had to be strong enough to support the

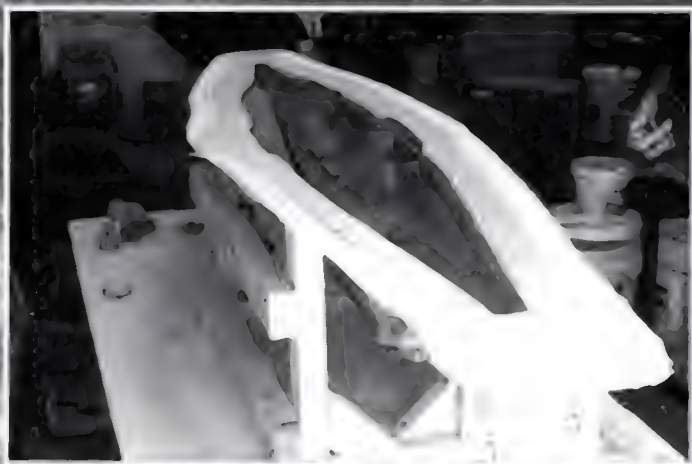
weight of the miniature while hiding all the power supply lines.

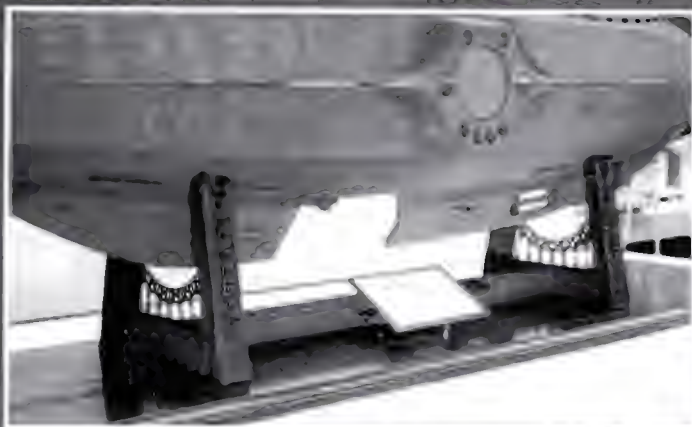
I hit upon several disguise elements right from the start. The first was to design the submarine so that it could be perched on the display stand with either its Starboard or Port side facing the viewer. This is made possible through a trick pin in the lower rear keel area. By removing the center of the "condenser" unit, the sub can be turned around and placed on the stand in such a way that the power supply line always remains hidden behind the keel. The open plug acts as the power supply terminal for either side.

To me, the second design element was the more artistic. As I mentioned earlier, I didn't want a lackluster set of uprights to set the submarine on. The best place to perch the boat was between the forward and rear lower vents. This established the distance. For the look, I chose to emulate another 1880s wrought iron masterpiece - The Eiffel Tower. I used the curved filigree as inspiration for the connection piece between the uprights, hiding a distinctive "N" in the design.

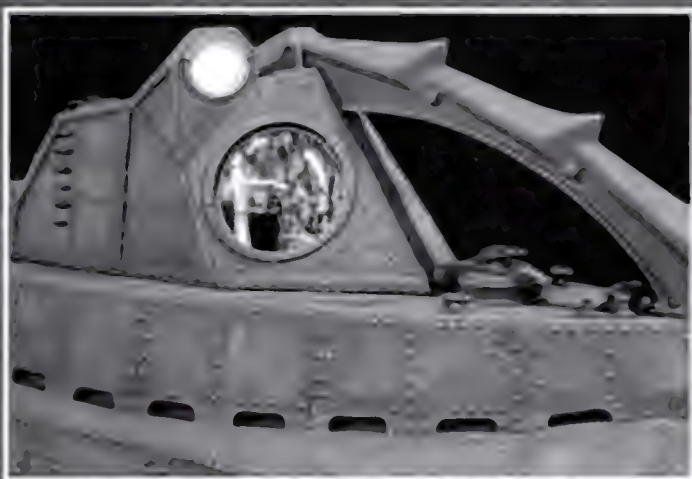
As a final consideration we attached a positional plaque board that carries our company name.

From below left clockwise: Scott Brodeen pours evacuated RTV into the pour spout of the jacket to create the upper hull's mold's skin; completed RTV and fiberglass jacketed lower hull mold arrangement. Bolts are for separating halves; outer skin of casting is prepped for laminating resin layer to which fiberglass will be added; fiberglass casting removed from mold and trimmed out for final assembly. Average hull thickness is 3/16".





From above left clockwise: The display stand emulating the Eiffel Tower and finished close-up beauty shots of the finalized 66" Nautilus miniature exterior.



Finalization

Putting all the cast parts together was its own separate challenge, since the miniature would ultimately have to be torn apart and rebuilt yet a second time after the installation of the planned salon interior.

Luckily, the entire display stand and the majority of the lower hull's detailing would never have to be opened again. In order to install the planned salon interior, the upper and lower hull halves could be permanently joined.

Instead, all the adjoining parts such as the side keels and rear prop guards were temporarily tacked on and then sealed with white glue to take up the seams. These water-based seams will reconstitute with the addition of water to again soften, making removal of these parts fairly uncomplicated when the appropriate time arrives.

In the meantime, our goal was to get the miniature completed into Phase 1, which includes all exterior and wheelhouse components. Phase 2 will include the salon interior that will run the length of the middle section of the ship and feature every set piece of furniture and interior set decorations seen in the original film. Several parts such as the floor, settees, observation window area and iris frame, as well as some of the interior walls, have been completed. We expect the better part of another year to complete

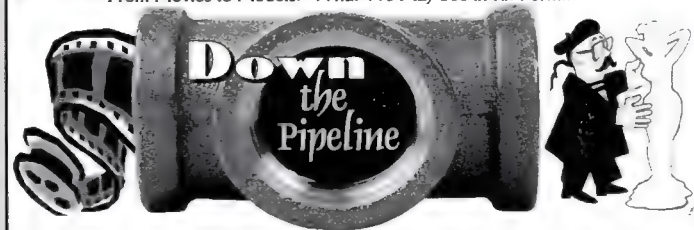
these other parts and to have the miniature return to our shop for retrofitting.

The miniature as it shown here makes use of opening the rear upper hatch to access one of three switches, which in turn activate the creeper eyes, the wheelhouse interior and the salon window frame lights. All power is drawn up through a 6-volt power supply that taps into the rear midpoint of the stand's wooden board, onto which the power runs up through the rear upright and then onto a flexible wiring harness that plugs into the central plug of the "phosphoric atomizer." All of the wiring then migrates up to under the floor of the wheelhouse, which is removable for servicing and/or repair work.

For further information and to follow along as progress on the salon interior takes place, go to www.customreplcas.com and look under Nautilus Portfolio. Finalization of this project is now slated for the midpoint of 2002.



From Movies to Models: What We May See in Kit Form...



THE LORD OF THE RINGS

THE FELLOWSHIP OF THE RING

Bringing J.R.R. Tolkien's Lord of the Rings trilogy to the screen and doing it right has been a dream held by filmmakers and fans alike for decades. Because of the depth and complexity of the story, its settings and characters, it was believed that animation would be the only way to realize Tolkien's fantastic world on film. Animated efforts have been attempted, but the results were less than satisfying. Now, as a new century dawns, the technology of live action filmmaking has caught up with Tolkien's imagination and the world he created so vividly on the written page is about to spring to life on the movie screen.

It takes a singular person to attempt such a daunting task as bringing these three beloved and incredibly intricate books to the screen. Peter Jackson is just such a person. His past work includes such wildly disparate films as Meet the Feebles, Heavenly Creatures and The Frighteners. With this endeavor to bring Tolkien's trilogy to the screen, Jackson will go down in the history books as the first director to helm three major motion pictures simultaneously. For the past several years, Jackson and his devoted production team have been filming all over the spectacular landscapes of New Zealand. The result has been the deployment of a logistical operation reminiscent of a military campaign. A veritable army of artists - including digital wizards, medieval weapons experts, stone



Bilbo Baggins (Ian Holm) celebrates his birthday.

sculptors, linguists, costumers, makeup designers, blacksmiths and model builders - as well as an internationally-renowned cast of actors and literally thousands of extras have gathered to make this ambitious dream come true.

The result will be three separately released installments that will mark the return of "cliff-hanger cinema" for the first time since the serial adventures of decades past. In the first installment of the trilogy, The Fellowship of the Ring, the shy young hobbit Frodo Baggins inherits a ring, but this ring is no mere trinket. It is the One Ring, an instrument of absolute power, that could allow Sauron, the dark Lord of Mordor, to rule Middle-Earth and enslave its people. Frodo, together with a loyal fellowship of hobbits, men, a wizard, a dwarf and an elf must take The Ring across Middle-Earth to the Crack of Doom, where it first was forged and destroy it forever. Such a journey means venturing deep into territory held by the Dark Lord, where he is amassing his army of orcs. And it is not only external evils that the Fellowship must combat, but also internal dissension and the corrupting influence of The Ring itself. The course of future history is entwined with the fate of the fellowship.

Below left: Ian McKellan as Gandalf the Grey; Below right: Hugo Weaving as Elrond (far right)





Above left: Christopher Lee as the evil Saruman; Above right: Sean Astin as Samwise Gamgee and Elijah Wood as Frodo Baggins

Tolkien's fantasy world will be represented on screen in such a vast and detailed way that it has practically no parallel in modern filmmaking. Peter Jackson is committed to bring the full spirit of Tolkien to his films even though he will not be able to bring every word of the three books to the screen. From the start, it was clearly a mammoth undertaking, but Jackson felt that if he was going to go for it, he had to give it everything and then some. "I've spent seven years of my life on this project so far," he notes, "pouring my heart into every single aspect of it. But I think that's the least we owe to Tolkien and the legions of fans around the globe. They deserve our very best efforts."

Jackson began by working on a trilogy of screenplays with fellow writers Fran Walsh and Philippa Boyens, a process that in itself took three years. For the first installment, *The Fellowship of The Ring*, they paid particular attention to Tolkien's many vivid descriptions of characters and places, hoping to build a viscerally true and vibrant world that would pull audiences into the adventure as participants - and draw them into the suspense of waiting to see what happens next.

"From the beginning I didn't want to make your standard fantasy film," comments Jackson. "I wanted something that felt much, much more real. Tolkien writes in a way that makes everything come alive and we wanted to set that realistic feeling of an ancient world-come-to-life right away with the first film, then continue to build it as the story unravels. We constantly referred to the book, not just in writing the screenplay, but also throughout the production. Every time, right before we shot a scene, I reread that part of the book, as did the cast. It was always worth it, always inspiring."

"That being said," Jackson adds, "it has been equally important to us that the films amaze, surprise and delight people who have never read the books or know anything about hobbits, dwarves and elves. Tolkien's world holds an appeal for anyone who comes ready to experience something special."

Jackson knew he could not translate every single line of Tolkien's epic trilogy into imagery and that certain changes to the beloved novel would need to be made, but

he committed himself to remaining faithful to how he had responded to Tolkien's work as one enchanted reader.

On December 19, 2001 audiences around the world will either be journeying back to Tolkien's Middle Earth, or they will be visiting it for the first time. Either way they will be engaged, enthralled and dazzled by the wonders they see there. *The Fellowship of The Ring* stars (in alphabetical order) Sean Astin as the Hobbit, Sam, Sean Bean as Boromir, Cate Blanchett as the Elf Queen, Galadriel, Orlando Bloom as the Elf, Legolas, Billy Boyd as the Hobbit, Pippin, Ian Holm as the Hobbit, Bilbo Baggins, Christopher Lee as the evil Wizard, Saruman, Ian McKellen as the Wizard, Gandalf, Dominic Monaghan as the Hobbit, Merry, Viggo Mortensen as Aragorn, John Rhys-Davies as the Dwarf, Gimli, Andy Serkis as Gollum, Liv Tyler as the Elf Princess, Arwen, Hugo Weaving as the Elf, Elrond, and Elijah Wood as the Hobbit, Frodo Baggins.

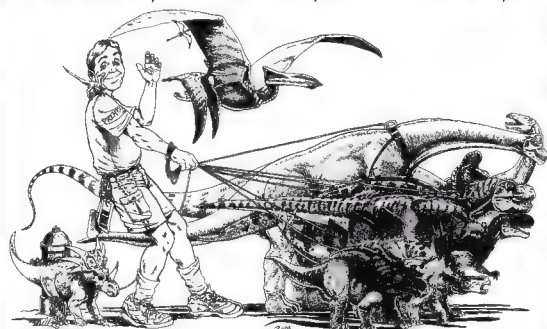


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Uruk-Hai battle for blood



DOWN THE PREHISTORIC TRAIL



with Mike Fredericks

Jim Groman's Kong Knife Jockey and Bruce Bowman's Caudipteryx



Juan Carlos' Allosaur

Dinosaur resin model kits are more popular than ever. That's why I've always got more than enough to write about and review here in my column. The following are five more new releases that I think you would really enjoy adding to your collection.

Whenever I get a first review kit from a new sculptor, I usually initiate a short, honorary ceremony (which usually involves "pantsing" the sculptor and running his underwear up a flag pole) to welcome another garage kit creator into the brethren. Our fearless editor Fred DeRuvo is always short on room, however, so I'll hold the initiation later this evening. Today I give you (trumpets playing fanfare music) Juan Carlos Alonso. Juan's first venture into the world of prehistoric polyurethane resin is Allosaurus, the main predator of the Jurassic Western United States.

I'm quite impressed with Juan Carlos' first dinosaur kit and so have other model fans who have seen this allosaur. Quite a large resin model, it includes main body, four separate limbs and tail plus a muddy ground-work base with scattered dino bones. Allosaurus is portrayed walking along at a good clip surveying his world. Skin detail is quite impressive (especially for a first attempt) and overall shape of head and limbs, etc. is realistic and appears accurate. If I had any criticism, it would be that wrinkles were cut a little too deep into the "skin." However, I especially like the thick, scuted neck and splayed foot on the ground.

Allosaurus in 1/12 scale is huge at 26" long and costs \$220.00. It is available through: <http://www.linkandpinhobbies.com> (702) 839-1733 or directly through the sculptor himself via email: jc@alonso-miami.com or phone: (305) 669-1540. Money orders only, made out to: **Juan Carlos Alonso, 7100 SW 60 Street, Miami, FL 33143.** Now available also is Ceratosaurus and coming soon, Coelophysis, both in 1/12 scale.

Each year at the Mad Model Party in Pasadena, California and (due to its cancellation) at this year's Image Nation Expo in Las Vegas, about half a dozen modeler friends and I share one room (cheapskatism is a religion with us) at the convention's hotel. Besides trashing the room worse than The Who ever did (TVs thrown out windows, "REDRUM" written on walls in red, etc), we also had some good talks about model kits and the industry. One sculptor always present is Bruce Bowman. Bruce's favorite subject for his art is feathered dinosaurs. I always dare, shame and threaten Bruce into having a new kit ready to be introduced at the show each year, and this time his entry is Caudipteryx zoui.

Among the most important and shocking recent dinosaur fossil finds has been Caudipteryx. Almost a complete skeleton was discovered of this amazing animal in Liaoning Province, China. Soon after, a second specimen was found in the same region. Both include the very clear presence of feather impressions, thereby offering strong evidence for a bird/dinosaur connection. Bruce has used all the reference material available to reproduce a very life-like model of this important new find. Caudipteryx is thought to belong to a sister group of dinosaurs related to Velociraptor. Bruce's sculpture is far more bird-like than "raptor." Apart from small teeth on the beak front and clawed fingers on the wings, Bruce's sculpture essentially is of a bird.

Detail is fantastic especially on its scaly feet and individual feathers portrayed. Claws 'sneaking' out of feathered arm/wings almost appear to be secret weapons as it proudly spreads its tail feathers in display. Bruce even throws in extra resin Gingko tree leaves to spread across the ground where his dinosaur scratches for food. Bruce's kit was definitely the "hit" of our sales table at the show where he sold out of all his copies of the kit and finally relented to selling his built and painted display model. Add this beautiful and unusual artwork to your collection today.

Caudipteryx is 1/2 scale (about 10" tall) and comes in 7 pieces. Price is only \$125 plus \$5 shipping (or Bruce will finish your kit for \$300). Coming next year (with a little pressure from me) 1/1 Archaeopteryx. **The Bowman Arts Studio, 5905 SE Ash Portland, Oregon 97215 (503) 232-2502 www.bowmanarts.com.**

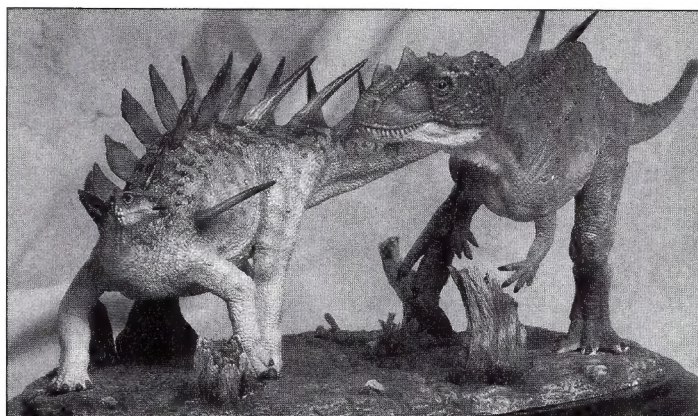
The Kong Knife Jockey is a two-piece, gray resin model kit sculpted by Jim Groman for Venture Productions. Based upon a scene from the 1933 classic film, Kong beats his chest atop a rocky crag with a dead Elasmosaurus and Pterandodon at his feet and (a very much alive) Fay Wray. His right hand hits his chest, while his left hand holds your hobby knife (included).

Sculptor James Groman is well known in modeling circles as a real talent. The detail on his work is extremely sharp and crisp. I especially like his depiction of Kong's hands; very life-like. Plus I feel he has caught the "look" of Kong from the film. This 7" tall resin kit will look great on your workbench as you sit and admire it. You'll thank me every-day for telling you about it. Price is only \$40 + \$5 shipping to: **Webb Head Enterprises P. O. Box 30885 Columbus, Ohio 43230.**

Well-known sculptor Mike Trcic has taken the head from his life-size "Bird of Prey" sculpture and released it as a wall-mounted resin kit. His Dromaeosaurus (much like Velociraptor and Deinonychus) is an enormous piece that will look great sticking twenty inches out of your wall. The head is hollow cast to not be too heavy. Being in this large scale, Mike had to very carefully take the time to sculpt each, distinct scale on an individual basis. Each tooth too, was carefully designed at various lengths (with several intentionally missing). The eyeball is a blank canvas that you can paint with an eerie blackness like a shark or with a blood-shot cat's eye or anything within your imagination. Wrinkles, and other skin detail plus the overall shape of every element of this head are top-notch. All of the scutes above the eyes are really cool. You'll love it. Mike, after all, was the designer of the T. rex for the original Jurassic Park movie and the IMAX T. rex film. He knows and loves his dinos.

"Bird of Prey" Dromaeosaurus wall-mount bust model kit in 1:1 life-size scale comes in three resin pieces (lower jaw and tongue separate) for **\$195.00**. Size is 20" x 6" x 10". **Mike Trcic of Trcic Studio** lives in **Sedona, Arizona**, trcicstudio@sedona.net **Phone/fax 520-284-0619**. He asks that you purchase his kit from its distributors like **Triceratops Hills Ranch <http://www.linkandpin-hobbies.com> (702) 839-1733**. This piece is also available as a limited edition bronze and full body. Look for Mike's 1/8 scale full body T. rex coming soon.

Shane Foulkes has a very devoted clientele that await his latest dinosaur resin kit with as much anticipation as we kids used to await the Sears Christmas Wish Book catalog. Shane asked me to thank many of his devoted customers by name but alas, I lack the room. I have zero difficulty understanding the thinking behind Shane's fans. His work is exemplary! So, what could be



**Above: Shane Foulkes' Ceratosaurus vs Kentrosaurus
Shown at Left: Mike Trcic's Dromaeosaurus**



better than a new dino kit from Mr. Foulkes? Why, two, of course!

Reminiscent of the Lunar model kits that Bob Morales used to sculpt in which two dinosaurs dueled, Shane's latest is Ceratosaurus vs Kentrosaurus. These two Jurassic dinosaurs are known to have lived at the same time and place in East Africa. What complimentary adjectives have I not already used when describing Shane's work in the past? Wait until you see the incredible detail and perfect look that Shane has obtained for this latest work. You'll love the

Ceratosaur's head; similar to Greg Paul's art. Artists, if you like using 3-D models for an illustration reference, Shane's work is perfect.

People ask me why should they buy a model kit when so many sculptures are coming in one piece now. My answer...you've got to love to build models. It's true that many models are coming in one or two pieces these days, but if you love building models, you'll love this kit. It comes in about 44 pieces. No, the mailman didn't drop-kick the box, Shane just likes to offer his kits as kits! A lot of the parts are the many separate spikes and plates on the kentrosaur's back. Also included is a two-piece groundwork base.

In a nutshell, I love this kit. With his dinosaurs, Shane has no trouble creating the exact look that I appreciate. The word "clean" and "finished" comes to mind when I look at his work. Sure, his sculptures are highly detailed, extremely scientifically accurate and lifelike, but I know a lot of sculptors whose work is also. A professional and well-thought-out appearance dominates his work that I don't often see. That really makes his work "a cut above" most others. Yes, I too have joined Shane's fan club. If I sound excited, I am. I give you my guarantee with this model kit!

Ceratosaurus vs Kentrosaurus kit price is \$220.00 postage paid to: Shane Foulkes, 8420 Craig Hill St., St Louis, MO 63123 (314) 849-9754 I believe Shane offers the two dinos for sale separately too. Look for a Torosaurus and a Spinosaurus next from Shane, plus a 24" Godzilla in 1/250 (w/ Marc Tassone) plus some African wildlife sculptures in 1/10 for Dark Carnival. Shane will perform complete buildup services on any dino kit at very reasonable prices.



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• Letters continued from page 7 •

"Request to Kit Producers"

Dear MR,

I am hoping you will print this letter and that the kitmakers who advertise in the various kit mags, and/or have a web site, will consider the requests below.

First, please always include, at a minimum, ALL of the following:

1. Price (I realize prices are subject to change).
2. Size (in inches! not scale, and not metric units!).
3. Ordering information (phone number, mail/web-address, etc).

Note the requests above also applies to kit reviews or "new kit" sections in the various kit mags. For the most part this info is usually included, but not consistently enough.

Second, let's talk web page design. All those fancy graphics on your web page may be fun to have, but if it causes your web page to take a long time to download, then chances are that a customer will not wait for the download to finish, and they will just go to another web sight. Also, if it takes more than "two clicks" to get the info requested above for a given kit, that increases the chances that you will not make a sale. I prefer the simple "table design" with all kits listed (with critical information above) on one page.

A nice additional feature is to have the kit name as a "hot link" that can be used to bring up a picture of the kit. A great example of this type of design is Link-and-Pins Hobbies' dinosaur price list page (although even their web page table does not always provide the size of each kit in inches, but often only provides scale). The problem with using scale is that it requires the buyer to know the actual size of the kit subject in "real life" in order to know the actual size of the kit. Keep your web pages fast and simple.

One last request. The bigger the kit the better! I realize that size drives cost and that this may deter some buyers - but here is one customer willing to shell out the bucks for massive size kits.

To close, I just want to thank the kitmakers and the kit mags for all the time and hard work you put in to keep this hobby going! Your efforts are greatly appreciated.

Thanks, Joe Heil, Virginia

- Thanks for writing with these suggestions, Joe. I'm with you on a number of them. When I go to Internet sites, if the download time is great, I'm most likely to go someplace else. Images can be easily compressed without losing quality with programs like ProJpeg and others available. These programs are added onto your existing photo rendering software like Adobe Photoshop™. Most people still do not have DSL or cable modems so download time is important.

Quite a while ago, when we first began selling models, we generally listed them with a scale. We found that folks would either write or call asking "just exactly how tall" does that made the kit. We then began listing both or just the size in inches. For most people, it's much easier to get a real picture if you've got actual inches to work with.

As far as listing as much information - the kind that you state is critical - we're in agreement there as well. To safeguard a dealer having to be locked into that price, simply placing the words, "Prices subject to change without notice" would take care of it, though some folks might not be happy.

Again, thanks for writing, Joe. Hopefully, dealers and kit producers will read what you have had to say and determine for themselves if your suggestions would be good for them to implement if they are not already doing them.

"Response to Prehistoric Trail"

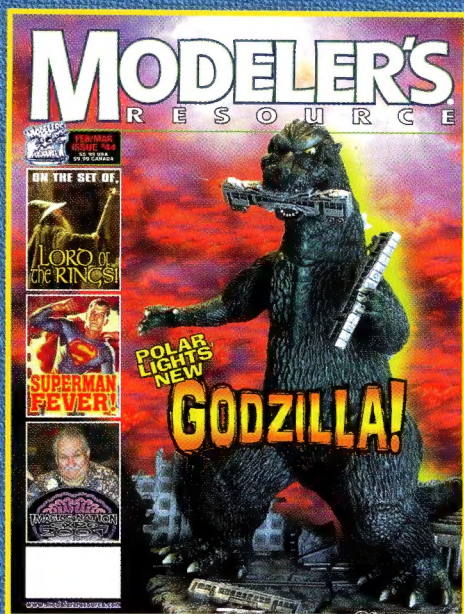
I'm writing in response to the Prehistoric Trail interview in issue #40. Mr. Nejberger needs to learn a few facts. "Crazy Joe" talks about Tamiya kits (dinos) as bad. The Tamiya kits are great. They may not be huge, table-gobbling, high dollar kits he builds, but for the price, they're nice.

He also talks about the blue Parasaurolophus as a "joke" that he built. I don't know about you, but I've never actually seen a "live" Parasaurolophus myself. Who knows? That could be exactly right. There is a thing called "artistic license."

In the spring of 1996, the George Preddy Modeling Chapter held a model contest. In that contest, Mr. Nejberger won first place. I took third place with a (guess what?) Tamiya Parasaurolophus. The paint scheme included dark blue on the critter's back. It's not the quality of the kit, but the ability of the modeler.

Mr. Nejberger is talented, but he shouldn't slam Tamiya.

Randall Keene, North Carolina



Inside the Next... **MODELER'S** RESOURCE

From the Lair of the Craftbeast

Bill tackles the newest, biggest, baddest styrene Godzilla® ever from the creative minds at Polar Lights!

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Go behind the scenes with Jim Bertges for a more indepth look at just how things were done for the movie that was a Tolkien fan's most exciting dream come true!

Sculpting Polar Lights' Godzilla®...

Jim Groman takes us through the process of sculpting this behemoth of film and fantasy!

Adventures in Modeling...

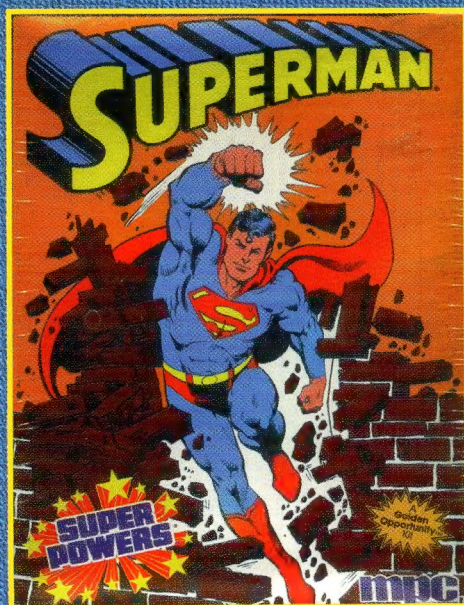
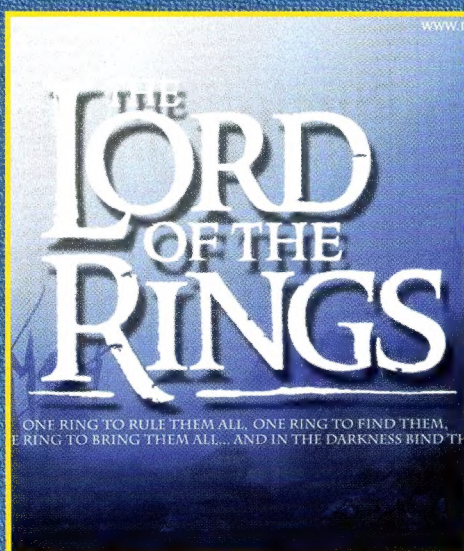
Fred takes us on a trip back in time with one of Lunar Models' kits representing the Golden Age of Hollywood's Serials: Commando Cody. Postponed from this issue. Look for it!

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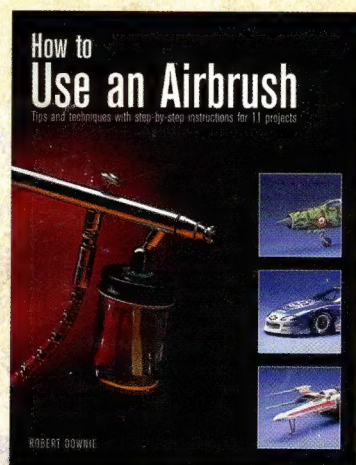
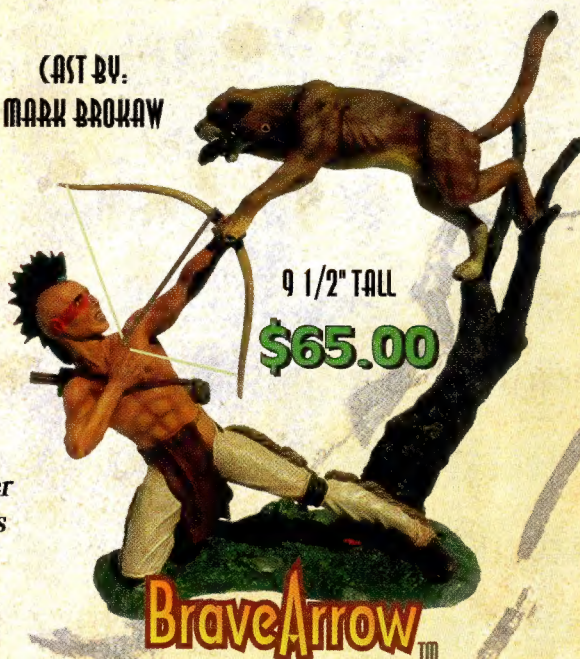
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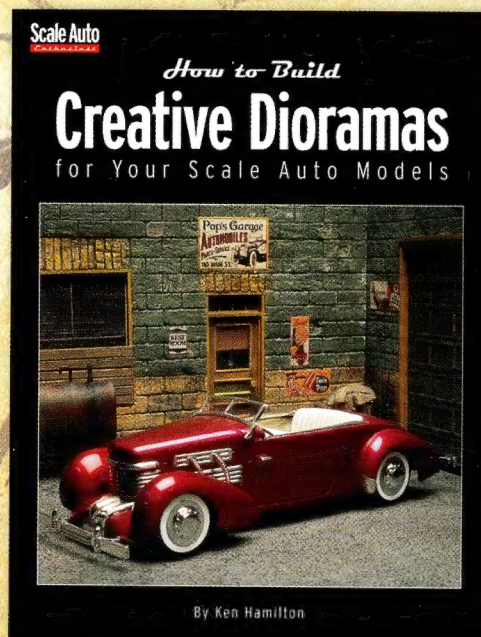
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